LENGTH
(Vitaphone)
RUNNING TIME
79 Minutes
FOOTAGE
7169 Feet

FIRST NATIONAL AND VITAPHONE REG. TRADE MARK TALKING PICTURES

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321 WEST 44th STREET — NEW YORK, CITY, U. S. A.

BARTHELMESS

IN # THE LASH

MARY ASTOR
MARIAN NIXON

WHO'S WHO IN "THE LASH"

RICHARD BARTHELMESS—star of "The Patent Leather Kid," "Scarlet Seas," "Weary River," "Drag," "Young Nowheres," "The Dawn Patrol" and many other successes, in the most thrilling fighting romance of his career—as Don Francisco Delfino, glamorous but avenging vaquero of Old California.

JAMES RENNIE — formerly a pilot in the British Royal Flying Corps—husband of Dorothy Gish—seen on the screen in "Girl of the Golden West," "The Bad Man" and "Clothes Make the Pirate" for First National and in Warner [illegible] Friends." In "The Lash" as an American official friendly to Don Francisco.

MARY ASTOR—most beautiful star of the screen—model for many famous artists—seen in "The Scarlet Saint," "Don Juan," "Dry Martini," and other successful pictures. In "The Lash" sweetheart of Don Francisco.

MARIAN NIXON—exquisite and petite—seen in "Red Lips," "Geraldine," "The Symphony," "In the Headlines" and with John Barrymore in "General Crack." In "The Lash" as the sister of Don Francisco.

FRED KOHLER—the perfect villain of stage and screen—seen in "Thunderbolt," "Hell's Heroes," "Roadhouse Nights" and scores of other hits, is cast in "The Lash" as Harkness, arch enemy of Don Francisco.

BARBARA BEDFORD — whose languorous dancing is evidence of her Bohemian and Gypsy antecedents—known favorably in vaudeville and on the legitimate stage, is seen in "The Lash" as the Mexican dancer, who, for a time, stirs the hot blood of Don Francisco.

ROBERT EDESON — Broadway stage star—seen on the screen in "Chicago" and "King of Kings"; appears in "The Lash" as the proud but ill-starred father of Don Francisco.

ARTHUR STONE — familiar in vaudeville—Hal Roach comedies and First National pictures, such as "Miss Nobody," "The Patent Leather Kid" and "Burning Daylight"—seen in "The Lash" as Juan, faithful attendant of the dashing Don Francisco.

THE DIRECTOR — Frank Lloyd—was voted as the best director by the Academy of Motion Picture Arts and Sciences in 1929—and selected by the Film Daily National Poll as among the ten best, in 1929-30. Has been successful as actor and scenarist, as well as director.

DOUBLE ROMANCE

Richard Barthelmess and his two sweethearts in "The Lash"

Cut No. 5
Cut 30c
Mat 10c

ROUTINE STORY

(This story contains all the important facts about "The Lash." Release it several days before the picture comes to your house.)

Richard Barthelmess crowns his remarkable career with "The Lash," the first National production which comes to the ..... Theatre on next ....., according to Manager ..... of the ..... Theatre.

Those who have followed the Barthelmess rise to fame, claim that no part he has yet played approaches in magnetism and popular appeal that of Don Francisco Delfino, the whirlwind vaquero of old California, avenger of his people's wrongs, as victorious over the strength of men as over the weakness of women.

Don Francisco rides into the picture after four years in Mexico City where he has attended the University. He finds his aged father and his sister, Dolores, living in terror on the ancient rancho of their forefathers, and his sweetheart, Rosita, saddened by the fate which has befallen them.

The trouble is caused by desperadoes who have overrun the glamorous land, since Mexico is ceding California to the United States. Burning with the sense of injustice, Don Francisco fires his comrades with the same spirit, and they band themselves—much as Robin Hood and his merry men did to rid the country of the evil-doers—to take from the rich and give to the poor.

Thrills follow fast, not unmixed with mirth, and the rough road of several loves is travelled before the surprising climax which stirs audiences everywhere to wild enthusiasm.

"The Lash" is an adaptation of the widely-read novel which was written by those California enthusiasts, Mr. and Mrs. Bartlett. It is therefore authentic in story and in setting.

Beautiful Mary Astor plays the part of the hero's sweetheart; Marian Nixon is his sister, while the Mexican dancer who for a time stirs the fiery heart of Don Francisco is portrayed by Barbara Bedford. Mathilde Comont adds drollery by her unique characterization.

The men of the cast are exceptionally adequate—numbering among them—James Rennie, Robert Edeson, Fred Kohler, Erville Alderson, Arthur Stone and others. There are hundreds of extra characters—and the scene in which the vast herd of cattle stampedes before the lash of the young Francisco, is one to be remembered.

The screen version and dialogue were done by the distinguished writer, Miss Bradley King. Frank Lloyd, responsible for so many Richard Barthelmess screen hits, directed.

THE CAST

Francisco Delfina (el Puma)	*RICHARD BARTHELMESS*
David Howard	*James Rennie*
Rosita Garcia	*Mary Astor*
Dolores Delfino	*Marian Nixon*
Peter Harkness	*Fred Kohler*
Lupe	*Barbara Bedford*
Mariano Delfino	*Robert Edeson*
Juan	*Arthur Stone*
Concha	*Mathilde Comont*
Judge Travers	*Erville Alderson*

SYNOPSIS

(Not for [illegible]

[illegible]right All Rights Reserved.

Young Don Francisco Delfino, after four years of study in Mexico City, returns to his native California—two years after it has been ceded to the United States, to find it at the mercy of desperadoes from all parts of the world—and his father, Mariano, his sister Dolores and his sweetheart Rosita, living in terror.

While delivering cattle to Harkness, the Land Commissioner, Don Francisco sees outrages committed on his countrymen, and in fury, causes the cattle to stampede, wrecking the town. He then delivers the herd to Harkness, after taking the gold by force, then securing for himself the name of "el Puma." Of this adventure he tells his loved ones nothing.

Harkness, with the aid of the villainous Judge Travers, schemes to wrench the vast Delfino rancho from its owners. Surprised by old Mariano, while trying to steal the land grant, the latter is shot. In hot pursuit of Harkness, Francisco enters a cantina with his faithful aide, Juan and there meets Lupe, the dancer. He is drinking with her, when Harkness and a crowd of Americans capture Francisco and Juan and are about to hang them on the nearest tree, when David Howard, Captain of the Rangers, rescues them. Howard later visits the Delfino hacienda and falls in love with Dolores, sister of Francisco.

Don Francisco now surrounds himself with his wronged countrymen and they become bandits. Rosita pleads with him to go back to Mexico City, saying that she will go with him, but he refuses to do so.

He rides into Los Angeles, confronts Harkness in the Bella Union bar, drawing his gun a split second faster than Harkness, he shoots down the murderer of his father and rides away over the hills.

David Howard, who is to marry Francisco's sister Dolores, gives him ten minutes to leave town. Francisco consents to go only after Howard promises to tell Rosita to meet him in Mexico City. Don Francisco rides away, stopping a moment on a hill to gaze once more on the land of his birth. Then, waving his sombrero, he bids eternal farewell to California.

SUMMARY

Fighting romance of the dangerous days following Mexico's ceding of California to the United States, when desperadoes infested the country—Richard Barthelmess in his most glamorous role as a hard-riding vaquero—avenger of his people's wrongs—as eager to love as to fight—and always eager to fight—Settings as gorgeous as the story—the players—and the star.

SUPPORTING PRODUCTION

Since "The Lash" is a production of tremendous dramatic power, it is suggested that the shorts used before the picture be chosen for their contrasting comedy value. Good selections can be made from the Ripley "Believe It Or Not" Series, "Looney Tunes," "The Naggers," "The Potters"—all of which are proving highly popular everywhere.

PRINTED IN [illegible] S. A.

EXPLOITATION

Lobby Decorations

Mexico echoes the magic of old Spain—an enchantment to which everyone responds.

Decorate your lobby to make it another Mexico.

To make vivid, re-create the atmosphere of "The Lash"—use saddles and spurs, the pleated-leather quirt, jumping beans, palms and sand-covered spaces set with cactus (these plants are now a fad everywhere and may easily be secured from some local florist). Navajo blankets, horns of cattle, old firearms—sombreros—lariats — mantillas — use an enlarged head of Barthelmess with the swirling lash about it as well as pictures of beautiful Mary Astor and Marian Nixon, in Spanish costume—tinted in natural color.

All decoration and emphasis on any one type of entertainment, of course, depends on the type of audience you are appealing to. Your own good judgment will dictate to you whether the above type of display will appeal to your especial patronage.

Teaser Billing

The teasers below are to be changed each four days for a period of two weeks before the coming of Richard Barthelmess in "The Lash." Use a frame which will hold two half-sheets.

Make up three teasers, each on half-sheets. O[illegible]

[illegible] Barthelmess.

On the second half-sheet use the words "THE LASH" Will Lash Your Emotions! Most Thrilling Hit of Richard Barthelmess. On the third use the words: "'THE LASH'—Bigger Than 'Dawn Patrol'—See Barthelmess Now at the ..... Theatre—in the First National Romance—'The Lash.'"

For the first four days of the campaign No. 1 in the upper part of the frame, No. 2 below it. Then alternate with No. 3 below—then No. 3 and 2 and so on for the period of the campaign.

Be Careful

The Western angle for advertising "The Lash" may not be best suited to your people, in that case you have the terrific appeal of Richard Barthelmess, the star—and beautiful Mary Astor and Marian Nixon. And the thrilling adventurous romance of "The Lash." You know the needs of your own community as no one else does.

Street Stunt

The time of "The Lash" in 1850, the place, California—which locates it in the time of the first great gold-rush. Make use of a covered wagon, with women in the costume of the period, and driver dressed as prospector, red shirt, broad brimmed hat—etc. Use oxen if they are to be had—and have the driver with whip with long lash which he cracks over the back of the oxen or horses (Not on the backs). Or have the wagon accompanied by a man dressed as Barthelmess in "The Lash," with sombrero, bright scarf, leather leggings, spurs, etc.—and a lash which he cracks. On the sides of the wagon signs about the star and the play and the line "'The Lash' will lash your emotions!"

Window Displays

Everybody will stop to look at a window which displays a head of Barthelmess, with the snake-like swirl of a lash about his head. Below the picture display different types of whips, cat-o'-nine-tails, horse-whips, the Mexican quirt, the well-known hickory gad of woodshed days, the light whip used by equestrians, the strap, and the black-snake. With the display include stills from "The Lash."

This tie-up is not restricted to special sorts of shops, since the appeal of the star is universal. The head suggested may be had at your exchange. It would be worth your while to have it enlarged and tinted in natural colors.

This picture properly framed, and put in a window hung with black velvet, with concealed light to cast a warm glow over the head—would make a dignified and individual appeal. A card in the corner of the window should bear the words "Richard Barthelmess in 'The Lash,' a First National Production, now at the ..... Theatre."

ANAGRAMS

What They Are:—

"Anagrams" is a highly amusing game, a great interest-getter, with a strong appeal to the masses.

Participants are given a word and a letter of the alphabet which, mixed together will form an entirely new word. As an incentive the definition of [illegible] given.

How To Use Them:—

Place them with your local newspaper. They make an excellent contest and a great circulation builder. The answers will be mailed to your box-office.

What They'll Do For You:—

Get you unlimited publicity. Put you in solid with your paper. Give you an extensive mailing list. Used as a program feature you will get a powerful reader interest as well as a larger list. By offering one ticket only to a winner, making it valid only on your specified date (your weakest day), the winner will undoubtedly have a friend accompany him; thus by offering say, fifty passes, you boost your weakest performances.

ANAGRAMS

A First National Service

1. Mix "a" with "trial" and get something which is apt to stop the speed of the swiftest.
2. Mix "s" with "gringo" and get marks left by the wild bull on his enemy.
3. Mix "e" with "lash" and get an Old Testament word meaning to lift the voice at the close of a section.
4. Mix "i" with "merge" and get a word meaning particular conduct or administration of affairs.
5. Mix "c" with "senor" and get one who says whether it's what it ought to be.

ANSWERS

1. LARIAT
2. GORINGS
3. SELAH
4. REGIME
5. CENSOR

BARTHELMESS

Surest Name You Know!

Richard Barthelmess, from the days of "Broken Blossoms" to "Dawn Patrol," has stood as the symbol of romance—admired alike by men, women and children.

PLAY UP BARTHELMESS!

"The Lash" is without doubt the most colorful and thrilling picture in all the star's sensational career.

PLAY UP THE MIGHTY STORY OF "THE LASH"!

Mary Astor and Marian Nixon—two of the most alluring women of the screen—are seen in the glamorous scenes of love and daring!

Here is a combination that guarantees box-office success!

Play Up Barthelmess

CATCHLINES

Richard Barthelmess in His Finest Fighting Romance.

It Will Lash Your Emotions — Sting Your Curiosity.

Dick's Follow-Up Hit to "The Dawn Patrol."

A New Type of Hero — and Dick Makes Him Your Ideal!

More Colorful, More Actionful, More Romantic Than Any Richard Barthelmess Has Ever Made.

See Him Ride — See Him Fight — See Him in Love With Two Beautiful Girls.

Dick Barthelmess *and* Mary Astor *and* Marian Nixon *and* Fred Kohler *and* James Rennie. Truly, a Stupendous Cast.

He Rides Out of the West and Into Your Heart!

When Richard Barthelmess Makes Love the Whole World Sighs!

Torn B[illegible]en Tw[illegible] Wo[illegible] an [illegible] Oath Was St[illegible]er Than Love.

UNUSUAL MAILING PIECE

Below is copy which will be effective, signed by Richard Barthelmess. A facsimile of the signature of the star is available in cut or mat form. Have your printer set up the copy as if done with typewriter. Enlarge your mailing list, because everybody is interested in everything Barthelmess does, and each card reaches not only the head of the house to whom it is mailed, but mother and the kids as well.

My dear friend:

Because I believe "The Lash" to be the most colorful picture I have ever made, filled with the sort of adventurous romance that everybody likes—I am inviting you to come to the ..... Theatre during the engagement, in the belief that a film which gave me such pleasure in the making, will afford you as much, in the way of real red-blooded entertainment.

Very sincerely yours,

Richard Barthelmess

(Signature is available at your local exchange.)

Cut No. 27 Cut 20c Mat 5c

A GOOD TRAILER

does to a prospective patron what the smell of ham and eggs frying, and coffee bubbling, does to a man who hasn't eaten for three days.

A GOOD TRAILER

does to a fan what the wail of a fire siren does to a small boy—or the news that a fight is in progress just around the corner.

A GOOD TRAILER

is the one First National has prepared for you, to herald the coming of Dick Barthelmess in his greatest fighting romance, "The Lash." You can't get it on your screen too soon!

Questions and Answers

(Unusual contest for schools or the public, use in programs or papers)

1. What Richard came as a waif to London and became Lord Mayor?
2. What Richard was called "The Lion-Hearted"?
3. Who wrote "Poor Richard's Almanac"?
4. Who commanded the Bon Homme Richard?
5. What Richard (1864-1916) was an American journalist, playwright and novelist?
6. [illegible] one of the world's supreme [illegible]?
7. What Richard is the hero of George Meredith's famous novel?
8. Which Richard of England was a hunchback?
9. What Richard signed the Declaration of Independence?
10. What great Richard played "Cyrano de Bergerac"?
11. What Richard was Protector of England, 1658-9?
12. What Richard was an American poet, philanthropist and editor of the Century Magazine (1881-1909)?
13. What Richard is star of "The Lash"?
14. What producer did "The Lash"?
15. Where is it now playing?

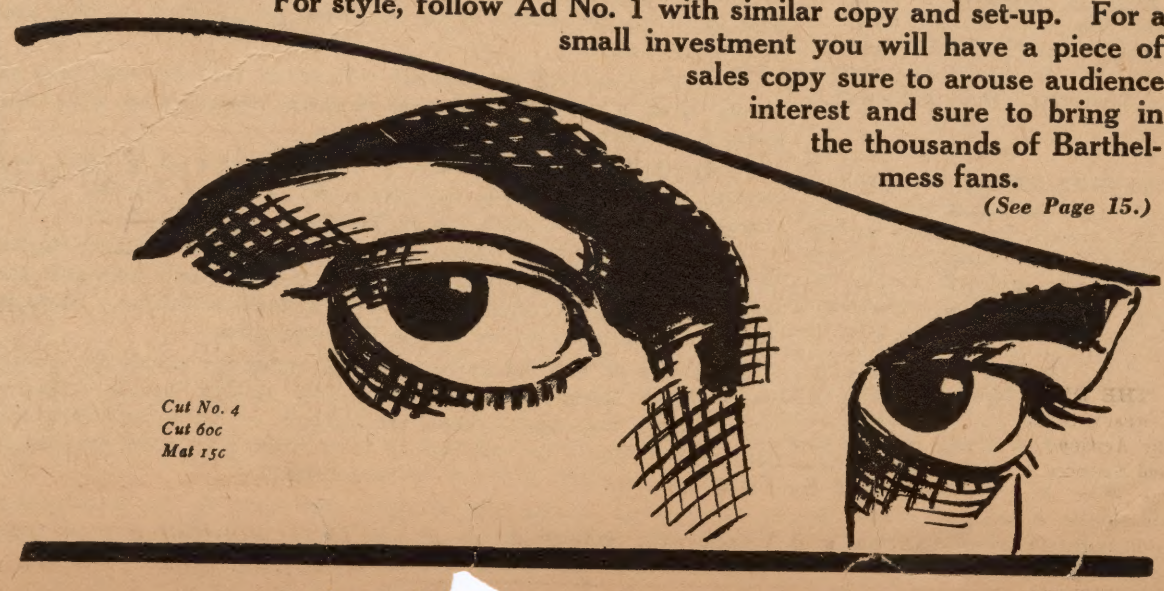
ANSWERS: — 1, Whittington; 2, Richard I of England; 3, Benjamin Franklin; 4, John Paul Jones; 5, Richard Harding Davis; 6, Wagner; 7, Richard Feverel; 8, Richard III; 9, Richard Henry Lee; 10, Richard Mansfield; 11, Richard Cromwell; 12, Richard Watson Gilder; 13, Richard Barthelmess; 14, First National Pictures, Inc.; 15, At the ..... Theatre.

(Offer prizes of tickets to "The Lash" for first ten correct answers.)

MAKE YOUR OWN THROWAWAY—THAT THEY'LL READ!

For an inexpensive but seat-selling throw-away use this cut. For style, follow Ad No. 1 with similar copy and set-up. For a small investment you will have a piece of sales copy sure to arouse audience interest and sure to bring in the thousands of Barthelmess fans.

(See Page 15.)



Cut No. 4
Cut 60c
Mat 15c

STUNTS AND IDEAS

School Tie-Up

"The Lash," dealing as it does with that period after the Mexican War, when American forces were in command in California, and unscrupulous adventurers from all parts of the world were committing depredations, which caused the inhabitants to take the protection of their rights into their own hands—is a natural for a school contest.

Arrange with school authorities to offer the following questions to their pupils, offering prizes for the ten most nearly correct answers, neatness, correct spelling and accuracy being counted. The contest may be carried on through the papers or by throwaways. Much interest in the picture will be stirred up by the stunt.

QUESTIONS

1. How is California bounded? (On the N by Oregon, E by Nevada and Arizona, S by the Mexican province of Lower California, W by the Pacific Ocean.)
2. What is its area? (158,257 sq. mi.)
3. What is the principal and unrivaled industry? (Fruit-growing.)
4. By what treaty and when did Mexico cede California to the United States? (Treaty of Gaudaloupe Didalgo in 1848.)
5. Who were the Forty-Niners? (Men who followed the gold rush to California.)
6. What Californian wrote "Songs of the Sierras"? (Joaquin Miller.)
7. What is the name of the giant redwood National Park? (Sequoia.)
8. Who was Sequoia? (Cherokee Indian Chief famous for his hatred of the whit[illegible] the fact that he i[illegible] bet for his own people.)
9. What are California's three great universities? (Leland Stamford, Jr., [illegible]iversity of California and University of Southern California.)
10. What is the Capital of the Film Industry? (Hollywood.)
11. What California city is largest in area in the United States? (Los Angeles.)
12. What is the State flower of California? (Golden poppy.)
13. What are the nicknames of California? (Golden State and El Dorado.)
14. What is the California motto? (Eureka. [I have found it.])
15. What is the origin of the name "California"? (Bestowed by the Spanish Conquisitores, being the name of an imaginary island near an earthly paradise, in "Las Serges de Esplandian," a romance of chivalry written in the last decade of the 15th century.)
16. What is the Golden Gate? (Entrance to San Francisco Harbor.)
17. What do Californians universally praise? (Their climate.)
18. What California play is now at the ..... Theatre? ("The Lash.")
19. Who is the star of "The Lash"? (Richard Barthelmess.)
20. Who produced "The Lash"? (First National Pictures, Inc.)

There is a Motion Picture Edition of "The Lash" in book form. It is published and plugged by Grosset & Dunlap. National Distribution Is Guaranteed. Ask Your Local Book Store!

Get in touch now with
GROSSET & DUNLAP,
1040 Broadway, N. Y.

ANGLES OF APPEAL

Richard Barthelmess, most popular star on the screen, in his follow-up hit to "Dawn Patrol" . . . Mary Astor and Marian Nixon to double the romantic appeal . . . Fred Kohler, the lovable villain . . . James Rennie of "Bad Man" fame . . . Director and dialogue writer who produced "Son Of The Gods" and "Weary River." Every one of the above angles must be taken into consideration when advertising "The Lash."

COLORFUL SUGGESTIONS FOR YOUR LOBBY FRAMES

Blow-up illustration from ad. Upper ground, black; Barthelmess' face, purple with white highlights; bandana, red; lower ground, blue; girl's dress, yellow.

Draw lash around enlarged head from ad. Background, blue; letters "Barthelmess" yellow, "Lash" white; head, purple with orange bandana.

Enlarge figure from ad and use hot love scene in still. Background, green; costume, black with yellow sombrero; lettering "Barthelmess" in yellow, "Lash," white; blue border for love scene.

Enlarge Barthelmess' head from ad. Do same with girls if you wish. Upper ground, blue, with copy white; black decoration as indicated with Barthelmess' head purple with yellow highlights and green bandana. Lettering, yellow and blue on dark blue background.

The Herald

Perhaps you are not taking full advantage of the heralds. First National puts just as much thought, art work and selling power into the production of the heralds as the twenty-four sheet. They are printed in four beautiful colors by the Continental Litho Co. of Cleveland, which recently won the highest award in an exhibition of lithography conducted by the Advertising Council of Chicago.

Stage Stunt

You might be able to tie up with a dancing school in your locality and arrange to have their pupils put on a dancing prologue for you in return for the publicity you will give them. There are many beautiful Spanish dances that would fit in well with the theme of the picture. One dance in particular is done with a whip which is cracked by the dancer. Here is a stunt that is quite in keeping with the beauty of the picture and well worth going after.

Poster Cut-Outs

The posters on "The Lash" lend themselves admirably to cut-outs. The twenty-four sheet is especially good. It gets over the romance as well as the stars. The six-sheet can also be used as an effective cut-out. You can combine the steers of two six-sheets in one cut-out which will give you the effect of a tremendous amount of steers. Try it.

Police Announcement

Another stunt that can be used in connection with "The Lash" exploitation is to get out a quantity of heralds printed in the form of police announcements. Use a front view and profile of the star with the word "WANTED" in big gothic type over it. The copy should say "Wanted by every lover of good, thrilling entertainment! The star of 'The Dawn Patrol' in his most colorful role." Theatre billing and date should follow.

Official Billing

First National Pictures, Inc.
Present
RICHARD BARTHELMESS
in
"THE LASH"
with
Mary Astor — Marian Nixon — Fred Kohler and James Rennie

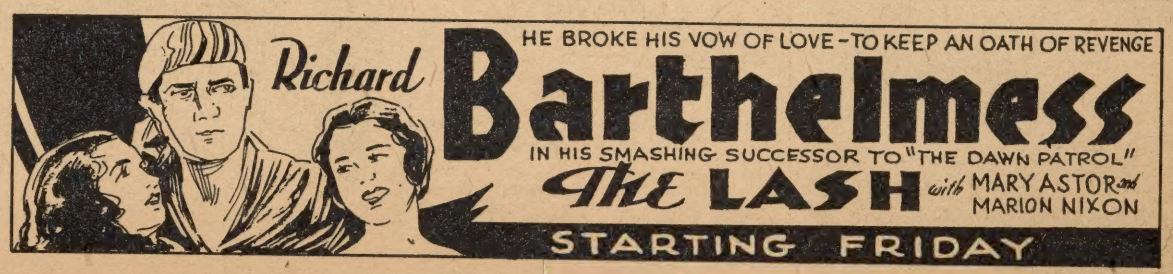
Based on the story "Adios" by Lanier Bartlett and Virginia Stivers Bartlett

Screen version by Bradley King

Directed by Frank Lloyd

A First National and Vitaphone Produc[illegible]

YOUR "OVER THE EXIT" STREAMER


Richard
HE BROKE HIS VOW OF LOVE - TO KEEP AN OATH OF REVENGE
Barthelmess
IN HIS SMASHING SUCCESSOR TO "THE DAWN PATROL"
THE LASH with MARY ASTOR and MARION NIXON
STARTING FRIDAY

Cut-out illustration from 24-sheet. If you wish, it is possible to make a composite enlargement fr[illegible] stills. Your artist can wo[illegible] directly from suggestion offered above.

Here Are Your Outdoor Salesmen! Powerful Sales Getters That Sell The Standing Room.

Three Big Names Smashed Over In Eye-Getting 24 Sheet

Here's a poster that carries all the romance and atmosphere of the picture at a glance. Lettering "Richard Barthelmess"—green. Title—orange. Cast—blue. Background—Shiny black. Three figures brilliantly colored in natural tones.

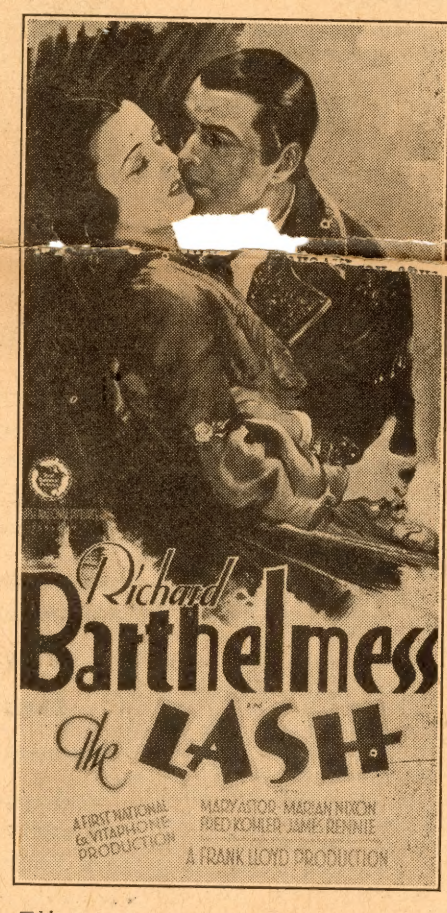
ACTION? DRAMA? — 6 SHEET

Exquisitely colored, strikingly establishing a new type role for Barthelmess that will get the crowds in droves. Don't fail to reap the full benefit of this clever poster.

3 Sheet "A"—Action

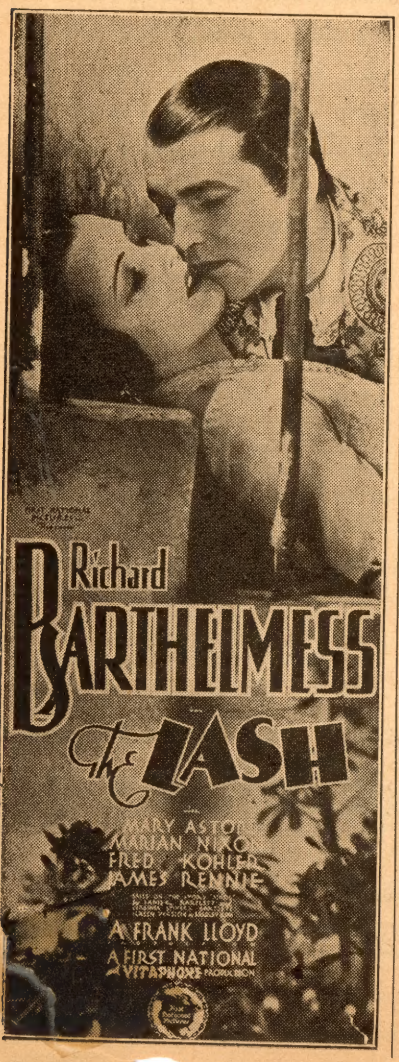
Colored as brilliantly as the six-sheet, this poster again concentrates on the ticket-selling value of advertising a new type of Barthelmess. However, while emphasizing the action of the story, you'll note that the romantic appeal is quite as forcefully gotten over by the dramatic rescue situation colorfully depicted.

3-Sheet 'B'—Romance



This poster makes a perfect mate to the action-crammed three-sheet "A." Concentrating solely on the love interest of the picture, it forcefully illustrates the romantic atmosphere—of a Barthelmess handsomer than ever, and Mary Astor—than whom there can be no screen sweethearts more perfectly teamed.

Insert Card



Sliding Scale Prices of Advertising Accessories

1-SHEETS

1 to 50	15c each
51 to 100	13c each
Over 100	11c each

3-SHEETS

1 to 25	40c each
Over 25	36c each

6-SHEETS

1 to 10	75c each
11 to 20	70c each
Over 20	65c each

24-SHEETS

Up to 25	$2.00 each
Over 25	1.75 each

WINDOW CARDS

1 to 50	7c each
51 to 100	6c each
Over 100	5½c each

INSERT CARDS

1 to 25	25c each
26 to 50	22c each
51 to 100	20c each
Over 100	18c each

HERALDS

1M to 5M	$3.00 per M
Over 5M	2.75 per M

PHOTOS

11 x 14 Photos (8 in set—colored)	75c a set
22 x 28 Photos (2 in set—colored)	75c a set
Slides	15c each
Stills	10c each
Press Sheets	Gratis
Music Cues	Gratis

These prices apply to U. S. only.

Window Card

Plenty of color in this one and it tells the story in a glance. Use plenty—it pays!

Love Interest

Star Interest

Your Newspaper Campaign Begins Here And Now. Forget Routines And Step Out!

STORY OF "THE LASH" WINS ITS WAY IN POPULAR FAVOR FIRST AS A BEST SELLER

Novel at Present a Best Seller Through This Country and Europe. Appeared Under the Name of "Adios"

First a scenario, then a novel, and again a scenario.

That, in brief, is the history of "The Lash," the story by Lanier and Virginia Stivers Bartlett, which First National Vitaphone have made into a Richard Barthelmess starring vehicle and which comes to the ..... Theatre on .....

"The Lash" was unique in that it was originally conceived and written as a screen story. In that category no one was interested in it. The Bartletts, man and wife, decided to place it in that limbo of unsold manuscripts with which all writers are familiar—the shelf.

But Mrs. Bartlett could not forget it. She took it out one day, blocked out situations, mapped out chapters and told her husband that in her opinion there was a good novel in it.

The idea of the story was born on a Hollywood boulevard corner. Lanier Bartlett had been strolling when he suddenly ran into a friend. They naturally discussed stories and story markets, as writers will do. Bartlett's friend suggested that several studios were seeking bandit stories. Forthwith Bartlett returned home, dusted off the typewriter and with Joaquin Murietta, the notorious Spanish bandit, as his model, sketched his "The Lash." Its reception at the studios has already been told.

Mrs. Bartlett's inspiration to novelize the scenario was the first effort of the Bartletts in collaboration. To-day that novel, laboriously produced and ironically born of a scenario, is an American best-seller and bids fair to achieve the same eminence abroad.

"The Lash" is the culmination of joint careers of many y[illegible] paper work and the result of a passion for knowledge of the history of the romantic past of t'.e Southwest.

Lanier Bartlett is a typical newspaperman, modest and retiring, calmly accepting his success as a novelist and looking forward to the next as a reporter might look at an assignment. He is middle-aged, with iron gray hair, and a sunned complexion peculiar to the Southwest.

He was born in Oakland, California, received his education at Mount Tamalpais Military Academy at San Raphael, and upon gradution embarked immediately upon a newspaper career, but before doing so he went to New Mexico with Dr. Charles F. Lummis, America's greatest authority on the Southwest, and there lived in Indian villages, whence he sent feature articles to the Sunday magazine sections of newspapers.

He studied the Inca civilization in Peru and lived with the Pueblo Indians for three years, and during all this time continued his feature writings on the subjects he was studying. From this important work he went on the Los Angeles Times engaged in general reporting and special features. The first thing Lanier Bartlett ever wrote was a travel article which was published in the Los Angeles Times.

Mrs. Virginia Stivers Bartlett was born on the Canadian border in North Dakota. This curious circumstance was caused by her father's employment as United States Customs agent. She was reared in Alaska because her father was appointed customs collector there.

Mrs. Bartlett graduated from the University of Southern California, and she, too, embarked upon a newspaper career, also arriving on the Los Angeles Times writing special feature articles. Common tastes, common understandings led to a meeting between the authors and they were married in 1920.

The Bartletts found collaboration a pleasant and easy way to work. Mrs. Bartlett would map out her ideas, then her husband would alter and add his own. Then Mrs. Bartlett would again go over the chapter until they were both satisfied that they had produced the best of which they were capable.

"The Lash" is the first and only collaboration of the Bartletts although they are already at work upon their second novel, also to be a historical romance of the Southwest. They are under contract with their publishers for two more novels. Mrs. Bartlett is now sojourning in San Diego digging up old manuscripts and data for their next effort.

It is interesting to note that "The Lash"—under the name of "Adios"—enjoyed its biggest vogue in the East and South. The British Empire have also displayed unusual interest in the book and the Empire rights have been disposed of.

Lanier Bartlett is not new to the motion picture. For seven years he sold originals to such studios as Triangle, Ince and Universal. He was the first motion picture editor on the Coast; with the old Selig Company back in 1912. He also wrote the adaptation and continuity of the original "Spoilers," a screen classic of its day.

"I was not surprised," Bartlett says, "to find a motion picture company wanting "The Las[illegible]" for, after all, it was originally a screen story and written with an eye to screen values. In its first form, and this always amuses me, it was about 35,000 words. Then Mrs. Bartlett and I wrote it into a 90,000 word novel, and now a picture company buys and puts it back into a 35,000 word scenario."

Bartlett's editorial smile interrupted his thoughts. Then he continued:

"The most gratifying thing about 'The Lash' is the reception it has received both here and abroad. Californians do not quite realize the world-wide interest in California and things Californian. I have travelled extensively in Europe — and especially Spain, because of its relationship to California—and everywhere I have encountered a deep interest in that State. In London, for example, I am certain that you will find a bigger collection of Californiana at the old book stores than any place in the United States.

"Such a thing is gratifying to Mrs. Bartlett and myself because we love and understand California so well. The Spaniards left so much of their culture, their romance, their love of life—that it still permeates this atmosphere. Indeed it is growing and Easterners who migrate here become imbued with its spirit sooner or later.

"California lost much of this gentle mood when prohibition stunted its wine industry. Some day—I sincerely believe—it will all come back and California's coast will become a genuine Riviera. And the great American god of speed, jazz, will have to take a siesta."

Circle
Begins Friday
He's a man after your own heart — and he'll get it!
Dick's Follow-up Hit to "The Dawn Patrol"
Richard
Barthelmess
in The
LASH
with
MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE
A FIRST NATIONAL & VITAPHONE PICTURE
and 3 Big VITAPHONE VARIETIES
He lashes his enemies with relentless hate. But how tender is his love when two beautiful girls say "Kiss me again!"

Cut No. 24 Cut 60c Mat 15c — 348 Lines

THEATRE NAME
Richard
Barthelmess
in THE
LASH
with
Mary Astor, Marian Nixon,
Fred Kohler, James Rennie
From a rendezvous with love to a rendezvous with hate! He gambled romance for vengeance and won them both!
Dick's most exciting and glamorous picture!
A FIRST NATIONAL & VITAPHONE PICTURE

Cut No. 16 Cut 40c Mat 10c — 140 Lines

All Sorts of Humans Among "Lash" Extras

There is no place in the world where such a curious aggregation of humans gather as among the extra ranks of Hollywood. An investigation into the extra list used in the making of "The Lash," the First National-Vitaphone picture starring Richard Barthelmess, which comes to the ..... Theatre next ..... revealed an interesting sociological aspect. Among the extras there was found a former district attorney, an Indian, a Hindoo, a former Mexican general, a celebrated Spanish caricaturist, a former Russian nobleman, a former two-termer at San Quentin prison, a former college professor of psychology, a former screen director and a former screen star to whom it would be obviously unfair to mention his name.

Crack Marksman And Roper Seen In "The Lash"

(Advance Reader)

Such trifles as throwing a lasso, snapping a long Argentine whip, shooting a bullseye at a hundred yards are done with correctly and expertly in "The Lash," the Richard Barthelmess production made by First National - Vitaphone which comes to the ..... Theatre on ....

Frank Lloyd made this certain by engaging his old friend Pedro Leon to manage such tricks of the great open spaces.

Pedro is a native of Tucson, Arizona, born of Spanish parents. Although he claims fifty-two winters he is stronger than the proverbial ox and his face reflects the brown of many summers. Pedro has been in the movies since 1915, both as actor and technical advisor. At one time he was the star marksman of 101 Ranch and became famous for his trick of lassoing eight horses at once.

He first met director Lloyd in 1918 and doubled for William Farnum in Westerns. He played an important part in "The Gaucho" and more recently appeared in "Under a Texas Moon" and "The Bad Man." In "The Lash" he had charge of the Mexican extras and also played a small part.

"The Lash" is based on the novel by Lanier and Virginia Stivers Bartlett. It is a romance of early California and offers Barthelmess a swashbuckling characterization against a colorful background.

You're Playing The Biggest Name In Show Business. Advertise It In A Big Way!

SLUGS THAT SELL

Cut No. 30 Cut 20c Mat 5c

Cut No. 29 Cut 20c Mat 5c

Cut No. 26 Cut 40c Mat 10c

Cut No. 28 Cut 40c Mat 10c

"THE LASH," NEW BARTHELMESS FILM, THRILLS CROWDS WITH VIVID ADVENTURE AND ROMANCE

(Review featuring the Cast above the Story)

.....THEATRE: First National Pictures, Inc., present Richard Barthelmess in "The Lash." Cast includes Mary Astor, Marian Nixon, James Rennie, Fred Kohler, Barbara Bedford, Robert Edeson, Arthur Stone, Mathilde Comont and Erville Alderson. Directed by Frank Lloyd.

Dick Barthelmess has endeared himself to the moving picture world by characters as varied as they were vivid. Strength they have always had—glamor too, and wistfulness, and the crooked smile that is characteristic of the star—but in "The Lash" he combines the qualities seen in former vehicles and augments them by something new and altogether captivating.

He plays the part of a dashing Spanish vaquero, Don Francisco Delfino, avenger of his people's wrongs, in the dangerous days, following the Mexican ceding of California to the United States, when the country was infested with desperadoes from all corners of the world. Don Francisco is a sort of Robin Hood, for he bands his people together, for the purpose of robbing the oppressors, to help the oppressed.

Barthelmess is magnificent in the scenes of conflict and as pleasing in the love sequences. Beautiful Mary Astor is cast as the beloved of the hero, Marian Nixon as his sister, and Barbara Bedford as the Mexican dancer, who for a time, halts the hot-blooded Francisco. Fred Kohler, the perfect villain of both stage and screen, is the menace, ably seconded by Erville Alderson as the conniving judge.

Handsome James Rennie plays the part of an American official who frees the young bandit when captured, because of his love for Francisco's sister. Then there is Arthur Stone, as the faithful attendant of the brave young Don—and comical Mathilde Comont.

"The Lash" is the finest fighting romance of the Barthelmess career, and the supporting cast is above criticism. Besides this, Frank Lloyd directed the picture. You will see the best play of the year in "The Lash."

HELLO, EVERYBODY, DICK TALKING

I, Richard Barthelmess, your humble servant, will be glad to see you tonight at the ..... Theatre where my latest First National picture, "The Lash" is showing. I like it better than any I have ever made and really believe that you will agree with me when you see Don Francisco of Old California—doing a Robin Hood, a Don Juan and a number of other, possibly foolish, but extremely entertaining, things. I hope to be seein' you.

Successful Quartet Works Together In "The Lash"

(Current Reader)

First National-Vitaphone officials believe that successful combinations should not be parted. Working on this theory they again combine certain successful elements in the making of "The Lash," the Richard Barthelmess starring vehicle which is currently breaking records at the .... Theatre.

The happy combination suggested includes director Frank Lloyd, writer Bradley King, cinematographer Ernest Haller—not to mention the star himself. The four mentioned have been exceptionally successful in such productions as "Weary River," "Drag," "Young Nowheres," and "Son of the Gods." The latter picture is still breaking box-office records and is considered one of the outstanding Barthelmess features.

"Weary River" was the first talking picture made on the First National lot and immediately registered a hit. "Drag" and "Young Nowheres" were both cited by the annual awards of the Academy of Motion Picture Sciences and Arts.

Barthelmess' latest production, recently exhibited, was "The Dawn Patrol," directed by Howard Hawks and authored by John Monk Saunders.

"The Lash" is a historical romance of early California and is based on the best-selling novel by the Bartletts. Barthelmess plays the dashing role of Don Francisco, Spanish gentleman turned bandit to combat his people's oppressors. It is the most romantic role in the Barthelmess repertoire and should please his fans. Marian Nixon plays the role of his sister, while important roles are played by Mary Astor, James Rennie, Fred Kohler, Arthur Stone, Robert Edeson and others. Thousands of extras take part in various scenes.

Pronunciation of "Xlximico" Halts Star of "The Lash"

(Advance News)

Richard Barthelmess, First National-Vitaphone star, is offering a leather medal to any person correctly pronouncing Xlximico.

This brain-teasing combination of consonants is the name of a beautiful canal just outside Mexico City which has been reproduced for a romantic scene in "The Lash," his most recent starring picture coming to the .... Theatre next .....

Xlximico is pronounced, as nearly as Barthelmess can translate it into English, something like such-a-mil-ko. Barthelmess first saw this canal on his visit to Mexico City more than a year and a half ago. It was then carnival time and what he saw has been duplicated in the screen version of the Bartlett novel, "The Lash."

During carnival time flat-bottom boats float lazily in the Xlximico Canal, brushed by the shadows of cypress trees and palms. A lattice-work crowns the boat garlanded with flowers. Musicians sit at one end strumming dreamy love songs while the lovers—in this case Barthelmess and Mary Astor—recline at the other end gazing into each other's eyes.

"The Lash" was directed by Frank Lloyd. Mary Astor plays the feminine lead with Marian Nixon as Dolores, the sister. Important roles are handled by Arthur Stone, Robert Edeson, Mathilde Comont, Erville Alderson, James Rennie, Fred Kohler, Barbara Bedford and others.

Costuming "The Lash" Big Problem For F. N. Wardrobe Dept.

(Current Reader)

Tailors, costumers, bootmakers and hairdressers to the right of him, to to the left of him, before and behind him—Richard Barthelmess, First National-Vitaphone star, had little peace while preparing for his production of "The Lash," which is now at the .. .. Theatre.

"The Lash" is a colorful romance of early California. It was orginally written as a novel by the Bartletts and is today rated a best seller. Barthelmess plays the role of a dashing young vaquero who turns bandit in order to combat his people's oppressors.

Costumes of the California period of 1850 were required, of different colors and designs—jackets, shirts and form-fitting trousers with flaring legs and glistening boots with intricate markings. His hair has to be grown and trained in the manner of the high-born Spaniard of the day.

Frank Lloyd, whose success with "Son of the Gods" is still making theatre history, guided the directorial destinies of "The Lash." Bradley King adapted it and did the dialogue and Ernest Haller was responsible for the photography.

The cast includes Marian Nixon as Anita, Fred Kohler as the heavy, James Rennie as Howard, Robert Edeson as the elder Don, Arthur Stone and Mathilde Comont.

MILLION DOLLAR BROADWAY THEATRE
GRAND
CONTINUOUS 10 AM to 11:30 PM
RICHARD
BARTHELMESS
in THE
LASH
When Dick makes love the whole world sighs. Imagine him in love with two beautiful girls.
Our Dick in an even greater part than he had in "Dawn Patrol".
with
MARY ASTOR, MARIAN NIXON, FRED KOHLER
JAMES RENNIE
A First National & Vitaphone Picture
Romantic Loves!
Thrilling Action!

Cut No. 19 Cut 40c Mat 10c

290 Lines

DO THE BARTHELMESS EYES DO IT?

Whether it is the effect of the dark and expressive optics—the mellow and powerful voice—the manly figure—or the intangible magnetism of Richard Barthelmess that does the trick—everybody who sees him in "The Lash," the latest First National picture, now at the ..... Theatre—vows that he has never been so forceful and so altogether delightful as he is in the role of Don Francisco Delfino—dashing vaquero of old California—avenger of his people's wrongs—his living only excelled by his fighting.

Mary Astor Is A Star In Her Own Right. Let The Public Know She's In "The Lash"

"THE LASH" IS ANOTHER TRIUMPH FOR RICHARD BARTHELMESS

Story of Romance and Adventure is Enacted by Sterling Cast of Noted Players With Utmost Grace and Perfection

(Prepared Review Featuring the Story)

Register another triumph for Richard Barthelmess!

Coming close on the heels of such superlative productions as "Son of the Gods" and "The Dawn Patrol," his newest First National-Vitaphone feature, "The Lash," which opened last night at the ..... Theatre, has again established him not only as one of the finest actors on the screen—which he has been for many years—but most certainly as one of the most consistent box office stars.

"The Lash" has everything. There is adventure and romance, drama and comedy, history and fiction and all that any group of individuals might select as the requisites of an all around good picture.

There is hard-riding in "The Lash" and romantic love scenes to make two sighs grow where only one grew before. And the Barthelmess of "Son of the Gods" and "The Dawn Patrol" has never looked better or handsomer. Those who missed romance in "The Dawn Patrol" will have their wishes more than repaid in "The Lash." Some of the most beautiful love scenes in the memory of this reviewer have been incorporated in this version of the Bartlett novel of early California.

Barthelmess has an excellent supporting cast including such players as Mary Astor, Marian Nixon, James Rennie, Robert Edeson, Fred Kohler, Arthur Stone, Erville Alderson, Barbara Bedford, Leon Pedro, Tony Merlo and others. Frank Lloyd has again submitted a superb directorial effort. His handling of the thrilling cattle stampede is one of the finest things we have ever seen. Altogether "The Lash" is splendid entertainment and should enjoy a long and [illegible] ous life.

Get the TRAILER working for You— NOW!

Arthur Stone, Comedian, Appears In "The Lash"

(Current Reader)

Arthur Stone, who has steadily risen as one of Hollywood's foremost comedians, enacts an important role in support of Richard Barthelmess, First National-Vitaphone star, in the film version of "The Lash" now showing at the ..... Theatre.

Stone, more than three years ago, won himself a long term contract with this company by his expert delineation of Barthelmess' sparring partner in "The Patent Leather Kid," a prize fight story. He was a prominent vaudeville comedian for many years before going into pictures and has recently been seen in support of Walter Huston in "The Bad Man."

Stone is a member of a cast in "The Lash" which includes Robert Edeson, Mathilde Comont, James Rennie and Fred Kohler. Frank Lloyd directed the production. Mary Astor plays the feminine lead and Marian Nixon plays the sister.

Madame Comont, Spanish Cook in "The Lash"

(Current Reader)

Mathilde Comont, rotound French comedienne, plays an important role in support of Richard Barthelmess in his First National-Vitaphone starring vehicle, "The Lash," which is the first historical romance Barthelmess has made since "The Fighting Blade." "The Lash" is to be seen currently at the ..... Theatre.

Madame Comont plays the part of the good-natured but quick-tempered Spanish cook at the great Delfino hacienda. Barthelmess, of course, portrays the dashing Spanish master of the rancho. The cast of "The Lash" includes Robert Edeson, Arthur Stone, Marian Nixon, Fred Kohler, James Rennie, Mary Astor and others.

Frank Lloyd directed it and Ernest Haller was cameraman, while John Hughes designed the picturesque settings. "The Lash" is from the best-seller by the Bartletts.

Barthelmess Learns How Word 'Gringo' Got Into the Mexican

Star of "The Lash" Tutored By Expert in Spanish For Role in New Film

(Advance News)

Richard Barthelmess learned many things about the Spanish language during the making of "The Lash," his First National-Vitaphone starring vehicle coming to the ..... Theatre next .....

Under the tutelage of his friend, Manuel Reachi, he, for example, learned the meaning of the word "adios" which is a combination of two words, "a" and "dios," meaning "to God." Its meaning is of deeper significance than simply "goodbye." Its sentimental and romantic meaning may be summed up in "I place you in God's care." Its oldest and closest English equivalent is the new archaic "Godspeed."

The fullest meaning of "adios" was retained in "The Lash" the film version of the novel by Lanier and Virginia Stivers Bartlett. With the aid of Spanish and Mexican technical advisors the romantic flavor of early California was injected into this the first picturesquely romantic story Barthelmess has done since "The Fighting Blade" and "The Bright Shawl."

Barthelmess has also discovered the origin of "gringo," that common Mexican appellation for Americans. The legend is that when the Mexicans first came into contact with Americans in the middle of the nineteenth century, they would hear a song sung by the Americans in the villages and on the prairies, on horseback and around a campfire. The song went something like: "Green [illegible] rush[illegible] [illegible] old Scotch melody th[illegible]ad found its way into the Southwest frontier. This coupled with "When the green grass grew all around" definitely phrased a sound in the Mexicans' mind which developed into "Gringo."

"The Lash" was directed by Frank Lloyd. It was adapted and dialogued by Bradley King. The cast, includes Mary Astor as Rosita, Marian Nixon as Dolores, Fred Kohler as Peter Harkness, Robert Edeson as Don Mariano, James Rennie as David Howard, and Mathilde Comont as Concha. Barthelmess has the starring role of Don Francisco Delfino, young and romantic Spaniard of early California who turns bandit to better defend his oppressed people.

Barthelmess Becoming An Expert Linguist

(Current Reader)

It looks very much as though the talkies were going to make a linguist of Richard Barthelmess, First National-Vitaphone star.

In preparation for his current starring vehicle, "The Lash," the dark-eyed star studied and held daily conversation with his Spanish teacher, Senor Francesco del Fuego.

In "The Lash" Barthelmess plays the romantic role of a Spanish don turned bandit in the manner of Robin Hood. The story is laid in Los Angeles and environs about 1850. The film version is a picturization of the widely-selling novel by the Bartletts.

In "Son of the Gods" Barthelmess was required to speak Chinese in many sequences. This he accomplished by being constantly attended by an English-Chinese student. In "The Dawn Patrol," which he recently completed under Howard Hawks' direction, he had to develop and stress a British accent, the characters all being in the Royal Flying Corps.

"The Lash" was directed by Frank Lloyd who was responsible for "Weary River," "Drag," "Young Nowheres" and "Son of the Gods," and "The Lash" which is now at the ..... Theatre.

"The Lash" will lash their emotions!

Hidden Cave Used In "Lash" Once Housed Famous Bandit

History of Cave Revealed To Director and Star By Old Watchman

(Advance Reader)

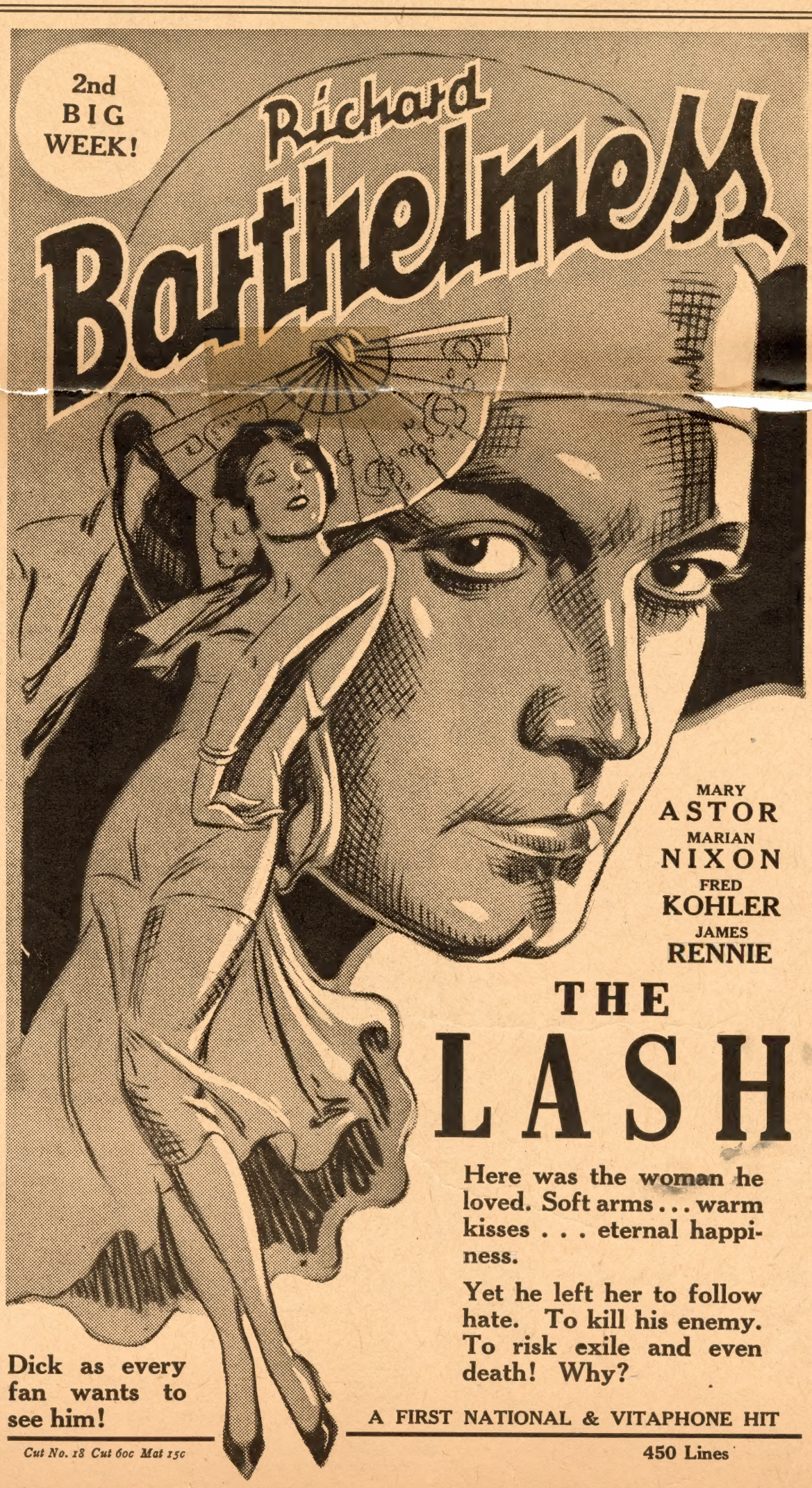
Back in a natural amphitheater on the outskirts of the peaceful Brents Crag Country Club there was a hold-up. It was a movie hold-up and the movie bandits made their getaway over a trailless rocky hillside to a natural cave where they were hidden from posses.

Fifty years ago this same location and same action combined in a genuine drama. Where Richard Barthelmess, First National-Vitaphone star of "The Lash," portrayed an intrepid Spanish bandit of fifty years ago, Jack Pascal, alias Mexican Pete, engaged in similar outlawry.

Old Jim Crandall, watchman of Brents Crag Country Club, related the story of this unusual coincidence in the making of "The Lash," a story of Spanish bandits and adventurous early California, which comes to the ..... Theater next ..... Jim called the attention of Barthelmess and Director Frank Lloyd to the fact that the location they selected was actually the hangout of the American bandit who turned Mexican.

The location of this spot is about four miles east of the Malibu Rancho and the same distance south of what is now Ventura Boulevard. Near here is also Sleeping Lady Mountain, aptly named for the colossal silhouette of a recumbent damsel.

"The Lash" is based on the novel by Lanier and Virginia Bartlett. The entire locale of the story is laid in and near Los Angeles and most of the scenes were filmed on the actual locations. Mary Astor plays the feminine lead while the balance of the supporting cast includes Marian Nixon, Fred Kohler, Arthur Stone, James Rennie, Barbara Bedford and others.


2nd BIG WEEK!
Richard Barthelmess
MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE
THE LASH
Here was the woman he loved. Soft arms . . . warm kisses . . . eternal happiness.
Yet he left her to follow hate. To kill his enemy. To risk exile and even death! Why?
Dick as every fan wants to see him!
A FIRST NATIONAL & VITAPHONE HIT

Cut No. 18 Cut 60c Mat 15c

450 Lines

Richard Barthelmess, Frank Lloyd and Bradley King, A Combination That Means Success.

EMBASSY THEATRE *One Week Only! Come Early!*

Begins Tomorrow

RICHARD Barthelmess in The LASH

with

MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

A First National and Vitaphone Hit

He Aims To Thrill —and hits!

See the stupendous stampede of thousand steers! See the burning of villages, the plundering of ranches! See Dick as a cattle thief—and love thief! See the greatest of all Barthelmess hits! You'll never forget it.

360 Lines

Cut No. 12 Cut 80c Mat 20c

MARY ASTOR WITH BARTHELMESS

Richard Barthelmess is supported by beautiful Mary Astor in "The Lash," the First National production now showing at the ..... Theatre. She plays the part of Rosita Garcia, sweetheart of the hero, who portrays a dashing vaquero of old California, avenger of the wrongs of his people, who are victims of the desperadoes that infested that golden land following Mexico's ceding of it to the United States. Others in the cast are Marian Nixon, James Rennie and Robert Edeson. Frank Lloyd directed.

In "The Lash"

Cut No. 7 Cut 15c Mat 5c

Marian Nixon, who plays the part of Richard Barthelmess' sister in "The Lash," a First National & Vitaphone Picture coming to the ..... Theatre .....

...ess Hair Is Trained For Spanish Don in "The Lash"

(Advance News)

The fact that Richard Barthelmess spent many hours sitting before a mirror and having his hair fussed over had nothing whatever to do with vanity.

Percy Westmore, First National-Vitaphone's makeup and hair expert, patiently trained and arranged the Barthelmess locks in the manner of a Spanish gentleman. The raison d'etre being that the star had to prepare for "The Lash" the screen version of the historical novel by Lanier and Virginia Stivers Bartlett, which comes to the ..... Theatre next .....

The hirsute fashions of gentlemen of the early California period differed radically from that of today as waves were encouraged and a close-cropped neck was taboo. Sideboards were lower and longer and curled over the ears, the romantic outlook being thus enhanced.

"It was all right in those days," says Barthelmess," because the style fitted the use of the sombrero, but it would look ridiculous today with derbies, narrow-brimmed felts, or sailor straws."

Frank Lloyd directed "The Lash" and the cast includes Mary Astor as Rosita, Marian Nixon as Dolores, Fred Kohler as Peter Harkness, James Rennie as David Howard, Robert Edeson as Don Mariano, Mathilde Comont as Conchan and Barthelmess in the starring role of Don Francisco Delfino, blue-blood Spaniard who turns bandit.

"THE LASH" NOW HERE

Richard Barthelmess is now appearing at the ..... Theatre in his latest First National picture, "The Lash," a fighting romance of old California. Mary Astor and Marian Nixon head the fine supporting cast. Those who have seen the picture claim that it gives Barthelmess the greatest opportunity of his career. Frank Lloyd directed.

All Animal Kingdom Seen in "The Lash

The statistic fiend will find great pleasure in delving into the figures that went into the making of "The Lash," the First National-Vitaphone production starring Richard Barthelmess, now playing to huge crowds at the ..... Theatre. Fifteen hundred head of cattle, one bear, forty-eight jackasses, one puma (a mountain lion), six dogs, two parrots, six cats, three hundred horses, one hundred and eighty sheep, twenty-eight goats, and a hawk are the non-human things used in the feature. In addition twenty-four hundred extras were used, an entire village was wrecked and burnt to the ground, and eighteen tons of costumes—Spanish and early California — were worn by the cast and extras.

Good—Bad Hero

Cut No. 9 Cut 15c Mat 5c

Caricaturist Does Barthelmess

Xavier Cugat, Famous Spanish Composer Aided in Production of Barthelmess Film

(Advance News)

Xavier Cugat, famed Spanish caricaturist, lent his talents to the making of "The Lash," the First National-Vitaphone feature starring Richard Barthelmess, which comes to the ..... Theatre on .....

In addition to making a remarkable caricature of Barthelmess in his individual style, Cugat supplied the musical background of the early California romance. That music, belonging to the siesta and manana era, serves only as a background for such scenes as the colorful fiesta, a moonlit night on a lake near Mexico City, and love-scenes where music naturally belongs.

Cugat was born in Barcelona, Spain, and studied music in Berlin. He comes from a family of four brothers, the others being accomplished painters. He came to America as assisting artist to Enrico Caruso, the late operatic tenor. It was while with Caruso that Cugat's interest in caricature unfolded. Practising and receiving advice from Caruso he developed what is to-day considered one of the two or three greatest satiric drawing pens in the world.

Cugat's wife is a Castillian singer, known on the stage and screen as Carmen Castillo. He is credited with having made the first all-talking Spanish picture in Hollywood. His wife played an important part in it and was called "Charros, Gauchos Manolas."

Frank Lloyd directed "The Lash," which is based on the novel by Lanier and Virginia Bartlett. The leading players supporting Barthelmess are Mary Astor, Marian Nixon, Fred Kohler, James Rennie, Robert Edeson, Arthur Stone, Mathilde Comont, Erville Alderson. The Barthelmess characterization is that of Don Francisco, known as el Puma, highborn Spanish youth, who turns bandit to combat the oppressors of his people.

Barbara Bedford in Barthelmess Film

(Advance News)

Barbara Bedford is in the cast of "The Lash," the First National-Vitaphone production starring Richard Barthelmess, which comes to the ..... Theatre next .....

She plays the role of Lupe, the dancing girl at Spanish Gulch, an important character from the novel by Lanier and Virginia Bartlett on which "The Lash" is based.

"The Lash" was directed by Frank Lloyd with an exceptional supporting cast for Barthelmess including such players as Mary Astor, Marian Nixon, Fred Kohler, Robert Edeson, James Rennie, Mathilde Comont, Arthur Stone, Erville Alderson and several thousand extras.

Most of "The Lash" was done outdoors against picturesque California backgrounds. It is the first Barthelmess talking picture not done entirely within the studio.

Many Sequences of "The Lash" Filmed At Old Mission

(Advance News)

San Gabriel Mission reposed in all its sombre glory on a stage at First National-Vitaphone studios. The silent cloisters and the walled gardens, the long, gray corridors and tiny jewel-like chapel were reproduced for "The Lash" starring Richard Barthelmess, which comes to the ..... Theatre on .....

This famous old mission, one of the chain established by the Fra Junipero Serra, plays an important part in the novel by Lanier and Virginia Bartlett. The romance of early California is authentically filmed and recorded and many of the characters are after actual historical figures.

Some of Barthelmess' finest scenes are done on the San Gabriel Mission set which covered an entire stage of three acres. Barthelmess' characterization is based upon Joaquin Murietta, notorious Spanish bandit who flourished in California about 1850.

Frank Lloyd directed "The Lash" from the adaptation by Bradley King. Mary Astor plays Rosita, the feminine lead opposite the star with Marian Nixon as the sister Dolores. Important roles are being handled by Fred Kohler, James Rennie, Mathilde Comont, Robert Edeson, Arthur Stone, Erville Alderson and others.

Fights for Her!

Mary Astor plays the part of ravishing Rosita Garcia in "The Lash."

Cut No. 8 Cut 15c Mat 5c

Marian Nixon Has A Tremendous Fan Following. Make Your Campaign Reach Every One Of Them.

A price on his head — spurs on feet — and adventure in his heart!

A FIRST NATIONAL & VITAPHONE PICTURE

with

MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

Better than he was in "Dawn Patrol".

Richard

Barthelmess

in *The* LASH

To her he had promised his life. To himself the life of the enemy he hated! And he put the oath of vengeance before the oath of love!

Begins Today
One Week Only

THEATRE NAME

Cut No. 13 Cut 60c Mat 15c

405 Lines

SPACIOUS CALIFORNIA RANCHO CREATED ON STUDIO GROUNDS FOR SCENES OF "THE LASH"

Atmosphere of Peace and Contentment Prevails on Set as Technical Men Expertly Reproduce True Spanish Background

(Feature)

Strings of onions drying in the sun, lazy melodies mingling with the rustling of leaves, flowers looking up to a California sun, multi-colored and multi-petticoated skirts swishing across tiled walks. Ladies with fans and mantillas peeping from grated lattices.

The vast Delfino rancho was built on the Warner Ranch and these are some of the effects to be found in "The Lash," the First National-Vitaphone feature starring Richard Barthelmess, now playing at the ..... Theatre.

The Delfino rancho was lifted bodily from the novel by Lanier and Virginia Bartlett and technical experts planted it with an atmosphere that has brought to life the romantic old days of California.

Twelve acres were transformed into this garden and dream spot. A sixteen room hacienda, little gardens which one discovers unexpectedly, arched and tiled walks for lovers and dreamers, walls hugged by friendly vines, a great patio and fountain to greet the stranger, and the spirit of romance everywhere.

"How much may we spend on the Delfino rancho " asked art director John Hughes of Hal B. Wallis, executive. "Go as far as you like," was the answer, "make it as fine as the richest rancho in California history."

It was not only a matter of money, after all. It was a matter of time [illegible] to find the right things for the right places. Money did not matter in those days for there were no Napoleonic standards of beauty measured by monetary values. No golden plaques and Gobelin tapestries.

The homes of the Spaniards were places to live in. None of that show-window display was theirs. And so art directors, technical advisors and assistants scoured the countryside for ancient and authentic California relics. Furniture and bric-a-bric, pictures and ornamental pieces, iron-work and water vessels —these were found. Some were purchased outright; others were coaxed and borrowed; but eventually the result justified the effort.

The property man was called upon to supply a strange assortment of things for this "The Lash" setting. Guitars, an anvil, wagon wheels, bunches of carrots and beets, all manner of baskets, two butter churns, buckets and ladles and pails, a wagon load of corn unhusked and yellow, wine bottles, revolvers, sombreros, candles.

Back of the hacienda lolled peons, in the green fields sheep grazed, in the stable were a dozen donkeys and forty horses. And everywhre there was romance. And that quiet, "manana" philosophy of living.

"How do you expect us to work here?" inquired Barthelmess. "All I want to do is to stretch out under a tree and read and sleep."

Director Frank Lloyd liked the task ahead of him. For it was largely his idea that "The Lash" be made into a Barthelmess feature and what a feature!

"The Lash" is the first romance on the Barthelmess roster since "The Fighting Blade" and "The Bright Shawl." The story is the result of a six months' quest and gives the star an adventurous and picturesque role modeled after the life of Joaquin Murietta, celebrated Spanish bandit who lived in the middle of the nineteenth century.

The locale of the story is Los Angeles and environs, and the time is 1850, two years after California had become one of the States of the Union. The troubled period of readjustment serves as the background of "The Lash."

Barthelmess has been surrounded by an exceptional cast including Mary Astor as Rosita, Marian Nixon as his sister Dolores, Robert Edeson as Don Mariano, Fred Kohler as Harkness, James Rennie as David Howard, Erville Alderson as Judge Travers, Arthur Stone as Juan and Mathilde Comont as Concha.

Bradley King adapted and did the dialogue for "The Lash." Ernest Haller, who has been chief cinematographer on the last five Barthelmess features, acts in the same capacity in "The Lash."

Barthelmess' Father In "Lash" Played By Robert Edeson

(Current Reader)

Robert Edeson enacts the role of Richard Barthelmess' father in "The Lash," the First National-Vitaphone production which is currently attracting large crowds to the ..... Theatre.

Edeson is seen as the elder Don Delfino, Spanish land-owner and gentleman, whose son (played by Barthelmess) raging at his people's oppressors, turns bandit and lives a life of danger and adventure.

The entire locale of "The Lash" is laid in and around Los Angeles in the year 1850. Early California atmosphere with historical authenticity, glamor and fury of the long ago and the romance of to-day are incorporated in "The Lash." Coming close on the heels of "The Dawn Patrol," a highly realistic drama of the air service in the World War, "The Lash" is expected to achieve unlimited popularity among Barthelmess fans.

Frank Lloyd directed "The Lash." The cast includes such names as Mary Astor, Marian Nixon, Fred Kohler, James Rennie, Arthur Stone, Mathilde Comont, Erville Alderson, Barbara Bedford and others.

Manuel Reachi Aided Barthelmess In His Latest Picture

(Current Reader)

In preparing for his production of "The Lash," Richard Barthelmess, First National-Vitaphone star, was aided by his friend Manuel Reachi.

Since "The Lash" is a story of early California and Barthelmess is seen as a proud Spaniard turned bandit, it was necessary for expert technical advice. Also the finding and engaging of Spanish dancers, musicians and actors, called for the services of a man acquainted with those sources. Reachi volunteered his services when he learned that Barthelmess was to do a screen version of the novel by Mr. and Mrs. Bartlett.

Reachi is a native Mexican and was formerly Mexican consul in Los Angeles. He is very prominent in Mexico City and is also remembered as the former husband of Agnes Ayres.

When local audiences view "The Lash," now at the ..... Theatre they will see Barthelmess in a picturesque production supported by such brilliant players as Mary Astor, Marian Nixon, Fred Kohler, James Rennie, Arthur Stone, Robert Edeson, Erville Alderson, Barbara Bedford, Mathilde Comont, and many others.

Erville Alderson Plays in "The Lash"

(Advance News)

Erville Alderson, well - known screen character actor, is in the cast of "The Lash," supporting Richard Barthelmess, the First National-Vitaphone feature coming to the .... Theatre next.

Alderson will be remembered by film fans for his remarkable character study of the father in D. W. Griffith's "Isn't Life Wonderful" and his Arabian beggar in "The White Black Sheep" which also starred Barthelmess. He plays the role of Judge Travers in "The Lash," the film version of the historical romance by Lanier and Virginia Stivers Bartlett.

The Barthelmess supporting company in "The Lash" includes Mary Astor, who plays Rosita opposite the star, Marian Nixon as his sister Dolores, Fred Kohler, Robert Edeson, James Rennie, Arthur Stone, Mathilde Comont and others.

Frank Lloyd directed "The Lash" from Bradley King's screen adaptation. The story is laid in and around Los Angeles about the year 1850. The color and picturesque quality of early California serves as the background for Barthelmess' delineation of a young Spanish gentleman who turns bandit to defend his oppressed people.

NEW CHARACTERIZATION FOR DICK

Richard Barthelmess as a daredevil outlaw in "The Lash," a First National & Vitaphone Picture.

Cut No. 6
Cut 30c
Mat 10c

BIOGRAPHIES

Biography of RICHARD BARTHELMESS

As of Dec. 1, 1930

Cut No. 25
Cut 15c
Mat 5c

Richard Barthelmess first felt the lure of motion pictures while working in a small Connecticut town. A film company on location nearby was the magnet that proved an irresistible attraction and so he deserted a business career for the pictures. The wisdom of his choice has been proved by the success which he has attained. To-day, while still a young man, he is at the pinnacle of his career, a star in First National Pictures, and now to be seen at the ..... Theatre in his greatest fighting romance, "The Lash."

Barthelmess was born in New York City. When he was two years of age, his father died. Faced with the problem of supporting herself and her small son, his mother turned to the stage and became a character actress of note. When she was on tour, Dick was sent to a military school, and after that entered Trinity College, Hartford, Conn. On vacations, he occasionally played small roles in stock with his mother. At college he took a prominent part in theatricals. On graduating, however, he turned to business, but with the result stated.

His screen career dates back to "War Brides"; but it was not until "Tol'able David," an Inspiration Picture for First National, that he "hit his stride." This film was awarded the Photoplay Magazine medal in 1922. Barthelmess had, however, prior to that, attained great popularity through his work in D. W. Griffith's productions, his characterization in "Broken Blossoms" being especially notable. For First National he made, among others, "Shore Leave," "The Beautiful City," "The Enchanted Cottage," "Classmates," "New Toys," "Soul Fire," "Just Suppose," "Ranson's Folly," "The Amateur Gentleman," "The White Black Sheep," "The Patent Leather Kid," "The Little Shepherd of Kingdom Come," "The Noose," "The Wheel of Chance," "Scarlet Seas," "Weary River," "Drag" and "The Dawn Patrol."

Richard Barthelmess is of medium height, dark, well-built and with the clean-cut features and square jaw of the typical American. He recently took an extended vacation in Europe and returned via the Panama Canal. Easily one of the most popular stars of the screen, he has won his spurs through application and hard work, coupled with ability and personality.

Biography of BARBARA BEDFORD

As of Dec. 1, 1930

Barbara Bedford, who is now at the ..... Theatre in support of Richard Barthelmess in "The Lash," was born in the little town of Prairie du Chien, Wisconsin. She comes of English and Bohemian-Gypsy descent, and her ancestors of both races have been prominent. Her English grandmother was Lady in Waiting to Queen Victoria, and her other grandmother is a Gypsy Princess.

From her parents, who were designers and decorators, she gets her sense of the artistic, and she displays this clearly in her own designing and singing, both of which fields attract her greatly.

She got her chance in Hollywood when she was picked out of a group of extras by William S. Hart, and given a part in "Cradle of Courage." She played numerous roles for Hart, and has since appeared under the banners of every large studio in Hollywood. Of the parts she has played on the screen in the past she prefers of Countess Titiana in "M...

Biography of FRED KOHLER

As of Dec. 1, 1930

Fred Kohler, who is now to be seen at the ..... Theatre in support of Richard Barthelmess in the First National picture "The Lash," was born in Kansas City, Missouri, April 20, 1889. He attended grammar school and was graduated from the Kansas City High School.

He never cherished theatrical ambitions and his career began quite by accident. Soon after his graduation from high school he was standing on a Kansas City street corner idly watching the passing crowds. William Carleton, producer-actor and friend of the Kohler family, happened along and stopped to chat with young Fred. Carleton was training a troupe which was soon to go on the road presenting "When Johnnie Comes Marching Home." Carleton learned that Fred was at the time without a job, so he offered him a part with his company. The young man who was destined to become one of the highest salaried screen villains was not overly impressed but the salary was good so he accepted.

Kohler decided that he liked acting and the success he enjoyed as a member of stock companies which played in all the principal American cities fired his ambition to carve a niche for himself in the theatre.

While visiting in California in 1910 he went to see a friend at the old Selig studio. Jim McGee was then at work on "The Code of Honor," starring Hobart Bosworth. McGee had been searching for a young actor of Kohler's type and offered him a part in the picture almost as soon as he arrived on the lot. He has been in pictures continuously since that time.

Kohler freelanced as character "heavy" at all the principal west coast studios before he was put under contract by Paramount Pictures. He has had outstanding roles in "The Thun... Road," "The Winds of Chance," "The Country Beyond," "Crashing Timbers," "The Iron Horse," "Old Ironsides," "City Gone Wild," "Underworld," "Open Range," "Shootin' Irons," "The Way of All Flesh," "The Gay Defender," "The Showdown," "The Drag Net," and "The Vanishing Pioneer." He made his talking picture debut in "The Dummy." Other all-dialogue productions in which he has appeared include "Broadway Babies," "Thunderbolt," "Hell's Heroes" and "Roadhouse Nights." First National officials, impressed by Kohler's competence and versatility in talking pictures, have placed him under long-term contract. He shares honors with Lila Lee and Sidney Blackmer in "Woman Hungry," his first picture under his new agreement.

Fred Kohler is six feet and one inch tall, has blue eyes and blonde hair, and weighs 200 pounds. He enjoys hunting, riding, fishing, golfing and raising dogs. He is married to Marjorie Prole Kohler, non-professional.

Biography of ERVILLE ALDERSON

As of Dec. 1, 1930

Erville Alderson, of New York stage fame, has definitely and most decidedly gone talkie, having become convinced that this medium has all the fundamental values of the theatre without its limitation. Mr. Alderson, who has just completed "The Lash," Dick Barthelmess's current starring production for First National, decided to devote his time to pictures exclusively in the future.

Alderson was born in East Orange, N. J., and comes of a family which has been connected with the theatre for several generations. His father was manager of the Oberlin Stock Company for years, and it was with this repertory group that young Alderson got his start. His first job with the company was in the capacity of call boy in the theatre, and he worked up to positions of some responsibility behind the scenes. Finally he got his chance to act, and soon became featured leading man of the troupe. Many successful seasons on the New York stage followed, but ...w the call of the movies has proven ... strong, and he will make Holly...od his headquarters.

Biography of MARY ASTOR

As of Dec. 1, 1930

Cut No. 32
Cut 15c
Mat 5c

Cinema's wheel of chance revolves with surprising results, sometimes, when it stops at certain places.

Mary Astor, who comes to the ..... Theatre in "The Lash," the First National production starring Richard Barthelmess, had a distinctive type of patrician beauty that seemed to doom her to play "pretty" roles. Then came the day when she played in a new kind of crook picture. A revivified and regenerated Mary Astor played the leading feminine role, and how she did play it!

This beautiful girl, graceful and willowy, with silken auburn tresses that have never felt the barber's shears and with Hollywood's creamiest complexion, first saw the light of day in Quincy, Illinois, where her father was a teacher of languages in the Quincy High School. At the age of six her parents moved to a small town on the outskirts of Quincy and for four years she attended a little one-room country school.

At the outbreak of the World War the family moved to Chicago where h... father had been engaged as a teacher in the public schools and her mother taught drama and English literature in the Kenwood Loring School for Girls.

Mrs. Astor had high hopes of a stage career for her daughter so she placed her in the school with which she was associated and at the age of fourteen she took the girl to New York City.

Charles Albin, artist, made many portraits of the beautiful girl, publicly stated she was the most beautiful girl he had ever photographed and was equally insistent that she had an undoubted future in pictures.

With these assets, which too many times especially in the struggle for cinema fame, prove to be liabilities, the girl started to tread the difficult path which so many others had trod before her and since.

But her grace, charm and beauty, in this instance were not to be denied and she was successful in a series of two reel pictures made by Tri-Art, later appearing in an important role in a full length feature, "The Beggar Maid."

Hollywood beckoned and she answered the call, playing everything that came her way with the first real chance to climb the Ladder of Fame in cinemaland coming when Douglas Fairbanks selected her as his lead in "Don Q." This prestige won her a contract with First National, where she had many choice leads, appearing in "Playing With Souls," "The Pace That Kills," "The Scarlet Saint" and "Forever After." Several pictures with Milton Sills followed and other companies began bidding for her services and requesting her "loan." She was loaned to play the lead with John Barrymore in "Don Juan" and also to Paramount for the lead in "The Rough Riders," later to Caddo for the lead in "Two Arabian Knights."

With the expiration of her original First National contract she came to Fox Films and her work in "Dressed to Kill" intrigued Winfield Sheehan, vice-president of Fox Films, so much that he signed her to a five-year contract. Her first lead under her new contract was in "Dry Martini," directed by Harry D'Abbadie A'Arrast. She again is with First National.

Biography of JAMES RENNIE

As of Dec. 1, 1930

James Rennie, appearing in Barthelmess' latest First National picture "The Lash," now at the ..... Theatre, is a Canadian. He was born in Toronto and is of Scotch-Irish parentage.

He was educated in that city, and his early ambition was to become a sea captain. He attended the Collegiate Institute at Toronto, majoring in literature.

His interest in printed plays led him to try the stage, and he scored a success at this work.

Then the war came along, and he enlisted in the Canadian army, and went to France as a pilot in the British Royal Flying corps. He served for two years, and after the armistice returned to Canada where he again went on the stage.

Among the well-known plays in which he appeared were "Moonlight," "Honeysuckle," "Spanish Love," "Crime," "The Great Gatsby," and "Young Love."

Between plays he travelled extensively, visiting England, France, Italy and Mexico. He is married to Dorothy Gish, and did his first picture work with her in 1921 at the D. W. Griffith studios. His first picture was "Remodeling Her Husband." Until the advent of talkies he preferred the stage to the screen.

Now, however, he has permanently settled in the film colony. He had appeared in nine productions, including "Mighty Lak' a Rose," with Dorothy Mackaill, "Clothes Make the Pirate," "His Children's Children" and now "Girl of the Golden West" and "The Bad Man."

Rennie confines his athletics to swimming. He is a great reader and his favorite author is Voltaire, and his favorite book is Voltaire's "Candide." He has several dogs for pets. Rennie is 5 foot 11 inches, weighs 152 pounds, and has grey-green eyes and dark brown hair.

Biography of ARTHUR STONE

As of Dec. 1, 1930

Arthur Stone, who is to be seen at the ..... Theatre in "The Lash," First National's most recent starring vehicle for Richard Barthelmess, is conceded to be the fisherman "par excellence" of the film colony. A fly-fisherman whom all trout fear, he makes all his own tackle. He served as game warden in Michigan for a year, and boasts that, although shot at many times by poachers, he was never hit by a bullet.

Stone was born in St. Louis, but moved to Battle Creek, Michigan, when he was ten years old. After finishing his schooling he got a job as window-dresser in Marshall Field's store in Chicago. Here he became interested in amateur dramatics, and from there went on the professional stage. He played the Keith and Orpheum Vaudeville circuits for several years, and it was during this period that Hal Roach saw his act, and signed him for leads in comedies.

Passing a year with Roach, he graduated to feature length subjects, and was signed with First National. He has since acted for all the major studios, and has a great deal of faith in talking pictures.

Stone is noted for being a well-dressed man, and his extensive wardrobe includes one hundred hats. He is a regular patron of the picture theatres, stating that he learns a great deal about his business from watching the performance of others.

DICK WINS AGAIN

Richard Barthelmess, who is now to be seen at the ..... Theatre in the latest First National production, "The Lash," is without doubt doing the most effective work of his remarkable career. He plays the part of a hard-riding, fighting, loving vaquero of old California, in a way to make the galleries and the pit, too, yell for more. Mary Astor and Mar... n Nixon are in the fine cast, as well as many masculine screen favorites. Frank Lloyd directed.

Biography of MARIAN NIXON

As of Dec. 1, 1930

Cut No. 31
Cut 15c
Mat 5c

The fairy godmother whose magic wand wafted Marian Nixon from the obscure chorus ranks of a musical revue into motion pictures has never once forsaken her charge in her rapid rise to screen prominence.

Born in Superior, Wisconsin, Miss Nixon was educated in Minneapolis. Her yearning for a theatrical career was gratified, when she joined a travelling musical show as a chorus girl.

When the company arrived in Los Angeles, the manager of the troupe suddenly found the exchequer empty. The players could not be paid and the show went broke.

Finding it necessary to make enough money to support herself, Marian mustered up her courage and decided to crash the movies. Her first stop, the Mack Sennett Studio, netted her a job. She began as an extra and then played comedy leads.

However, Marian's talent demanded bigger things and she deserted the ranks of the two-reelers to accept parts in feature pictures. From small roles, she soon graduated to feminine leads, playing in "The Vagabond Trail" and "Cupid's Fireman" opposite John Gilbert; "Out All Night" and "I'll Show You the Town," with Reginald Denny; "The Symphony" opposite Jean Hersholt; "Red Lips," as co-star with Buddy Rogers, and "Out of the Ruins" with Richard Barthelmess.

With the advent of talking motion pictures, Miss Nixon found an even greater opportunity for her on the screen. She made her talkie debut in "Geraldine" for Pathe and was immediately afterward cast in the leading feminine role in "In The Headlines," Warner Brothers' all-talking Vitaphone special.

Of such quality did Warner officials deem her characterization that she was cast in the feminine lead opposite Al Jolson in "Say It With Songs."

Then the prize role of the year was given to this charming and talented player. The lead opposite John Barrymore in "General Crack" comes as a climax to Miss Nixon's brilliant career. Her role is that of the Arch Duchess Maria Luisa, sister of Emperor Leopold II, who loses her royal heart to the debonnaire General Crack.

She has brown eyes, weighs an even hundred pounds, and is five feet tall.

Miss Nixon is now to be seen at the ..... Theatre in support of Richard Barthelmess in "The Lash."

Biography of ROBERT EDESON

As of Dec. 1, 1930

Born in New Orleans, the son of George R. Edeson, playwright producer and stage artist.

Charles Frohman engaged him for eight years at the Empire and later he starred for 10 years in his own company, playing all the popular numbers of the era.

Edeson appeared in "The Call of the North," one of the earliest plays to be adapted to the screen. He next played with Bill Hart in "On the Night Stage."

Most recently Edeson has played in practically all of Cecil B. DeMille's productions, "Chicago" and "The King of Kings" are among them. Edeson has played more than two hundred screen characterizations.

Something over 50 years of age, he is still in remarkable good health, which he attributes to rigorous physical exercise of all kinds including tennis, golf, horseback riding, swimming, rowing and even calisthenics. He is five feet, ten inches in height and weighs 185 pounds. Has grey hair and blue-gray eyes.

Produced By The Company And Producers That Gave You 'Son Of The Gods' And 'Weary River'.

REXY

Begins Tomorrow

The flash of his gun makes enemies surrender. The flash of his eyes makes girls surrender!

RICHARD **Barthelmess** in The **LASH**

with MARY ASTOR, MARIAN NIXON
FRED KOHLER, JAMES RENNIE

A First National & Vitaphone Picture

His road to romance led through a highway of hate! To win his woman, he went after his man—and he got them both!

Cut No. 11 Cut 60c Mat 15c

354 Lines

Favorite Chapel Of Dick Barthelmess Seen In "The Lash"

Star On Visit To Mexico Was Greatly Impressed By The Rare Beauty Of Chapel

(Advance Reader)

Richard Barthelmess' favorite chapel was reproduced on a stage at First National-Vitaphone studios. A chapel of delicate colorings, of blue and gold and silver; an ancient shrine of old Mexico.

A year and a half ago Barthelmess, accompanied by his wife, made a pleasure trip to Mexico City and while there visited many of the old landmarks, one of which was a church just outside the city limits.

Entering this ancient building he was spellbound with its reverent beauty—its quiet, serene loveliness. "What a lovely thing for a picture," thought Barthelmess. Forthwith he purchased postcard photos of the church interior. The result is that now motion picture audiences will be able to see the selfsame room of worship in "The Lash," coming to the ..... Theatre on .....

The chapel has been incorporated into the San Gabriel Mission set which plays an important part in the unfoldment of "The Lash," the current Barthelmess production which is based on the best-selling novel by Lanier and Virginia Bartlett.

Frank Lloyd directed "The Lash." Mary Astor and Marian Nixon are in the feminine leads. The cast includes Fred Kohler, Arthur Stone, Mathilde Comont, James Rennie, Erville Alderson and Robert Edeson.

Barthelmess Chums With Puma In "The Lash"

(Current Reader)

First National-Vitaphone's call for a mild-mannered puma resulted in fourteen applications from three States—California, Nevada and Arizona.

Finally one was selected for the role of himself in support of Richard Barthelmess in "The Lash," the story of early California now at the ..... Theatre.

The fortunate puma to get this coveted role was named Maximilian but is called Max for short. He is seventeen months old and is owned by Ralph Hargrave who captured Max in Argentine and raised him on his lion farm.

In "The Lash" Barthelmess is supposed to be chummy with a puma which he captures near his bandit hideout. Because of his comradeship with this vicious member of the cat family he becomes known as El Puma.

Max is a well-bred puma, showing his fangs and snarling at the command of his trainer. The sound expert at First National-Vitaphone declared that Max's voice registers splendidly and that he has a great future on the talking screen as a specialist in puma characterizations.

"The Lash" presents Barthelmess as a Spanish don who turns bandit. He is supported by Mary Astor, Marian Nixon, Fred Kohler, Arthur Stone, Erville Alderson, Robert Edeson, James Rennie, Barbara Bedford, Mathilde Comont and many others. The story is based on the novel by Lanier and Virginia Bartlett.

Richard Barthelmess will be seen ..... next at the ..... Theatre in "The Lash," latest First National production. He plays the role of a glamorous fighter and lover of old California. Frank Lloyd directed.

He ruled men with his lash— and women with his love!

RICHARD **BARTHELMESS** in The **LASH**

with MARY ASTOR — MARIAN NIXON — FRED KOHLER— JAMES RENNIE

STRAND THEATRE ALL WEEK

A First National & Vitaphone Hit

Cut No. 14 Cut 40c Mat 10c

156 Lines

ANCIENT SPANIARD RECALLS THE FIESTAS OF EARLY CALIFORNIA, BRILLIANT IN COLOR AND DRAMA

Mexican Extra Working in "The Lash" Clearly Remembers Gay Days When Pleasures Were Organized, Taken Seriously

(This is an unusual and extremely interesting feature, plant it in your papers)

"Life among the early Californians was very agreeable," says Manuel Vegas Canero, an extra who worked in "The "Lash," the First National-Vitaphone production starring Richard Barthelmess, which is now playing at the ..... Theatre.

Canero, who is eighty-six, remembers well the colorful days of bandits, miners and stage-coaches. He is one of several hundred Mexican extras used in the filming of the Bartlett novel.

"We took our pleasure," continued Canero, "so seriously that it was organized on a very businesslike basis. Before the holidays there was a committee of eight fiestejeros, or feasters, whose duty it was to play the course of a series of celebrations, from rancho to rancho.

Meaning of Vaquero

"Each feaster had his vaquero—and let me remind you, please, that a vaquero is a man of distinction; the first officers of the State of California, all the men in the proud families of Martinez, Carrillo and their like, were vaqueros. Literally the term means 'all 'round horseman.' Actually, a vaquero was one who was sent riding on a mission, and who accomplished his purpose, rain or shine, come what might.

"Let us say we would start festivities at the old Santa Monica Rancho. Beforehand, the first feasters vaquero had ridden up to warn the family of our coming, so that they might sweep the patio, and make ready the feast and the horses for our next journey. In a day or two, we [illegible] aback. [illegible] one knee resting over the saddle horn.

"We'd be there about 4:30 in the afternoon. Maybe the last preparations were still in progress. We dismounted, knelt, and said the Our Father. The hostler took our horses, and, after general greetings, we had supper, followed by a shindig that mixed serenading and dancing, feasting and merrymaking, which might last until dawn.

"Before the party was fairly started, the next committeeman would be sending his vaquero along, this time perhaps to the Bayonna Rancho. He instructed him to announce we would be up in a day or two, to serenade and have a feast; they were to make all preparations.

Fresh Horses

"And then, after more feasting and dancing we would mount fresh horses, always supplied by the rancho we were visiting, and take our way onward. And thus to six or eight such occasions. We always planned to be back for the 'Pastores' on Christmas Eve. That was the Passion Play.

"The Urquidez place became known as 'the outpost' when it was purchased by General Otis. The famous hanging tree, a magnificent old sycamore, located not far from the present First National-Vitaphone studios, actually supported but one hanging.

Lion Intrudes

"And this is how it happened. We were celebrating the eve of St. John, in honor of Uncle John, and after the feast, we left a side of meat hanging from a tree; grandma told us to go dive into the old reservoir and baptize ourselves. Coming through the trees I saw a disturbance near the hanging meat, and when I investigated, called Uncle John to help me attend the intruder. We lassoed him over the branch of that sycamore and hung him. He belonged to the California Mountain Lion family. I knew of no other hangings on that tree.

"There is also a story current that Generals Pico and Fremont signed the treaty at the outpost. This is not true. It was actually signed near the subdivision now called University City. There was an old chapel there and the story has it that there was a treasure within its walls and when Romelo Pico, brother of the general, found himself in financial straights, he dug into the walls and thus redeemed his fortunes.

Had No Arms

"They used to say, in the old days, that the signing of the treaty was celebrated for a week by both parties, in a grand fiesta at the old Avila casa in the Palza of old Los Angeles. The actual signing had its comic aspects. General Pico did not wish to fight because he knew it would be useless bloodshed. And so he made his terms, but when asked to surrender his arms, he said he would not. After the signing, he was asked why he refused to surrender his arms, and he replied, very gently, 'Because, Senor, I have no arms to surrender.'

Vaquero Club

Canero also related how in 1881 the California, noting the passing of many picturesque customs, organized the Vaquero Club to perpetuate the old dances and traditions. This club still meets regularly. "But," he adds with a sad note in his voice, "the old days have gone forever. Automobiles have ruined the vaqueros."

Director Frank Lloyd and the authors have incorporated many of these interesting and colorful aspects of old California into "The Lash," and a special effort was made to maintain authenticity. Richard Barthelmess plays a role based upon the actual history of Murietta, the notorious Spanish bandit who thrived in early California. Other characters, lifted bodily from the novel by Lanier and Virginia Bartlett, are played by Mary Astor, Marian Nixon, Fred Kohler, Robert Edeson, Arthur Stone and others.

Call On First National's Home Office Publicity Department If It Can Be Of Any Use To You

He broke a vow of love to fulfill an oath of hate!

Tender romance building to climaxes of drama. It will lash your emotions—and sting your curiosity!

RICHARD BARTHELMESS

THE LASH

with

MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

A First National & Vitaphone Hit

THEATRE

Cut No. 10 Cut 40c Mat 10c

260 Lines

Barthelmess and Lloyd Sure Record-Breakers

(Advance Reader)

A combination that has proven sure-fire screen entertainment are again together in "The Lash," the First National-Vitaphone production starring Richard Barthelmess which will be at the ..... Theatre commencing .....

The combination is that of Barthelmess and Frank Lloyd who directed "Weary River," "Drag," "Young Nowheres," and "Son of the Gods." The last picture has been breaking box-office records everywhere and has established itself as the greatest Barthelmess hit since "The Patent Leather Kid."

Lloyd and Barthelmess had daily conferences with writer Bradley King paving the way for "The Lash," based on the novel by the Bartletts. The story concerns early California in the days of Franciscan fathers, missions, pioneers, and romantic adventure in the wide open spaces.

Barthelmess enacts the role of a proud Spanish don who adopts banditry in order to fight his people's oppressors. It offers him a role of color, romance and dash. The production requires an unusually large cast including three girls.

Mary Astor plays the feminine lead, Marian Nixon the sister and Barbara Bedford, Lupe, the Mexican dancing girl.

MARY ASTOR PLAYS IMPORTANT ROLE IN "THE LASH"

(Advance News)

Mary Astor gets one of the prize roles of the year [illegible]

She was selected by Hal B. Wallis and C. Graham Baker, co-executives in charge of production, for the role of Rosita in support of Richard Barthelmess in "The Lash," which is to come to the ..... Theatre next .....

Every girl in Hollywood, known or unknown, with dark eyes and black hair, was considered for this romantic part in the screen version of the novel by Lanier and Virginia Stivers Bartlett. Mary Astor was one of the first considered but existing contracts and production plans interfered. But as time went on it developed that her services might be available.

Rosita is the sort of role that perfectly fits the brunette beauty of Miss Astor. The story being a historical romance of early California it is easy to imagine the Spanish background and its colorful possibilities.

Frank Lloyd directed "The Lash" and Marian Nixon will be seen in it as Barthelmess' sister Dolores. Others in the cast are James Rennie, Fred Kohler, Barbara Bedford, Robert Edeson, Arthur Stone, Mathilde Comont and Erville Alderson.

He Rides Out of the West — Into Your Heart!

Richard Barthelmess in The LASH

with

Mary Astor, Marian Nixon, Fred Kohler, James Rennie

A First National & Vitaphone Picture

Cut No. 15 Cut 20c Mat 5c

SAENGER'S STRAND

97 Lines

Lloyd Has Barbecue For Barthelmess In Making "The Lash"

Celebrating Fifth Picture Together, Director Honors Favorite on the Screen

Celebrating their fifth picture together, Frank Lloyd, First National-Vitaphone director, gave a big barbecue in honor of Richard Barthelmess during the making of "The Lash," which comes to the ..... Theatre next .....

The scene of this colorful event was the Lloyd estate, The Grove, at Whittier, California. A Mexican orchestra under the guidance of Xavier Cugat, the famous Mexican composer, provided the musical background of this outdoor party. The entire atmosphere was kept Spanish and Mexican befitting "The Lash," which is the fifth production in which Lloyd and Barthelmess have been associated.

The tennis court of the Lloyd rancho was turned into a Riviera resort with tables and awnings. Back in the heart of the wooded section the barbecue and Spanish food was prepared by an army of Mexican Indians.

Two hundred guests attended in honor of Barthelmess. Among those present were Hal B. Wallis, Marion Nixon, Bessie Love, Louise Fazenda, C. Graham Baker, Montagu Love, Joe E. Brown, Edmund Breese, J. Farrell MacDonald, Robert Edeson, Chester Morris, Louise Dresser, Robert North, Antonio Moreno, Howard Hawks and many others.

"The Lash" is an historical romance from the novel by Lanier and Virginia Stivers Bartlett. Many [illegible] musicians and singers who entertained the Lloyd-Barthelmess party will be seen and heard in "The Lash."

Star of "The Lash" Much Interested in Old California

Richard Barthelmess, First National-Vitaphone star, has developed an intense interest in old California. The reason being nothing less than his current production "The Lash" a version of "Adios," the popular novel by the Bartletts, which comes to the ..... Theatre on .....

"The Lash" is a romantic and colorful novel of the California of 1850. Much of the action centers about Los Angeles and environs, and consequently Barthelmess took in every event that might give him knowledge of picturesque early days of the state.

He also attended an old time fiesta at the Casa de Adobe in Pasadena. He listened to a history of the Pueblo of Los Angeles, witnessed Mexican and California dances of the period, and heard the songs. Many of the spectators were old timers, Californian, Mexican and Spanish. The audience was dotted with grand dames attired in laces and shawls they had not worn for fifty or sixty years.

Barthelmess, along with Frank Lloyd, who directed "The Lash," attended the pageants, such as "Ramona," which are a regular part of Southern California life.

Barthelmess A Movie Fan In Spare Time

(Current Reader)

Meet Richard Barthelmess, movie fan.

No screen addict has been following the latest releases like the First National-Vitaphone star since the ending of camera work on "The Lash," which is running at the ..... Theatre.

This is a little-known Barthelmess schedule—to see all the pictures he can find time for while between his own pictures. Barthelmess not only enjoys this but believes it to be good business for a star who expects to keep with the trend of public taste and reaction.

Speaking of this habit of his, Barthelmess says: "I suppose it is the same as the sailor who, when on shore leave, hires a rowboat and goes rowing on a lake. But with me it is for several very good reasons. It is just as important, aside from the genuine pleasure I derive from seeing good pictures, to see what my colleagues are doing, what the public favors most, what stories are gaining favor, etc. I suppose I see an average of four pictures every week—which is not so many considering the hundreds produced annually—but I 'shop' for my pictures and make it a point to see those which are apt to register the exceptional mark."

Scenes of "The Lash" Shot at Calabasas, California

(Advance Reader)

Richard Barthelmess and "The Lash" company worked on location near Calabasas, California, for several days shooting exterior scenes of the First National-Vitaphone romance of early California, which comes to the ..... Theater next .....

The village of Spanish Gulch as described in the novel by Lanier and Virginia Bartlett was reproduced on a large scale and it is the locale of much of the spectacular action of the story.

It is on this location that 1,500 head of cattle were used. A stampede in which the cattle crash berserk through Spanish Gulch is one of the smashing episodes [illegible] "The Lash."

THIS WEEK ONLY

Richard Barthelmess

THE LASH

His happiness and hers — for the life of his enemy!

See his terrible vengeance! Share in his perfect romance! It's Dick's most colorful role.

MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

SAENGER'S STRAND

Cut No. 17 Cut 40c Mat 10c

200 Lines

Make Your Lobby Just As Attractive As The Show. Colorful Lobby Suggestions On Page 3

DES MOINES THEATRE
DIRECTION OF A. H. BLANK

Cut No. 20 Cut 20c Mat 5c

Played as only Dick can play it!

Our Dick

in a role that was "made" for him—and you. Feared by men—endeared by women. The most glorious adventure romance that ever made you say "it's his greatest."

Richard **Barthelmess** in **THE LASH**

with
MARY ASTOR, MARIAN NIXON, FRED KOHLER, JAMES RENNIE

A FIRST NATIONAL & VITAPHONE HIT

110 Lines

James Rennie Plays Important Role In "The Lash"

(Current Reader)

The virile Captain Howard of the Rangers in "The Lash," is played by James Rennie in the First National-Vitaphone version of the novel by Mr. and Mrs. Bartlett which stars Richard Barthelmess and is currently at the ..... Theatre.

Captain Howard will be remembered by the many thousands of readers of this best-seller as a hero second only to Don Delfino which Barthelmess will enact. Rennie was chosen to play this role because of his especial aptitude for typical American types of the wide open spaces.

James Rennie is the husband of Dorothy Gish and himself is considered one of the finest actors on Broadway. Miss Gish was Barthelmess' leading lady in such productions as "The Bright Shawl," "The Beautiful City" and others.

The cast of "The Lash" numbers such brilliant screen names as Marian Nixon, who plays Anita, Fred Kohler as the dastardly villain, Arthur Stone, Mathilde Comont and Robert Edeson. Frank Lloyd directed it from the screen adaptation by Bradley King.

Barthelmess Chummy With Mountain Lions El Puma in "Lash"

(Advance News)

A silver-handled six-shooter has transformed Richard Barthelmess into El Puma, fearless Spanish bandit.

Not since "Scarlet Days," an early D. W. Griffith production, has the First National-Vitaphone star ap[illegible]ad in the character of such an

The part is as it was written in the original best-seller, by Lanier and Virginia Bartlett. He derives his nickname from his pet puma, a species of mountain lion. "The Lash," comes to the ..... Theatre next .....

In addition to the pistol, Barthelmess wears an outfit of black leather trimmed with silver braid. He also rides an ebony black horse.

"The Lash" was directed by Frank Lloyd. It is a historical romance of early California. Most of the picture was done outdoors on locations actually described in the novel, much of which is laid near Los Angeles.

An exceptional cast supports Barthelmess headed by Mary Astor, Marian Nixon, Robert Edeson, James Rennie, Fred Kohler, Arthur Stone, Erville Alderson and Mathilde Comont.

R-K-O PALACE
ROCHESTER'S POPULAR PLAYHOUSE

The flying hero of "Dawn Patrol" is now the fighting hero of "The Lash"!

Cut No. 2
Cut 60c
Mat 15c

MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

RICHARD
BARTHELMESS
in his most colorful role
The LASH

He hated as he loved — with all the strength of body and soul. And he risked love to accomplish revenge!

Follow him on his desperate errand of hate — to his thrilling reward of romance!

A FIRST NATIONAL & VITAPHONE HIT

Cut No. 2 Cut 60c Mat 15c

345 Lines

Actors Ride To Studio By Horse and Buggy

(Advance Reader)

Fifteen actors arrived daily at First National studios, for one week, by horse and buggy and the arrival was not a "gag." They were actors in "The Lash," Richard Barthelmess starring story of Spanish days of California, but the horses and buggies were probably more important than the actors.

The story is laid in 1850. For this it was necessary to have a number of old time gigs, surreys, carriages, and other horse drawn vehicles of the period. The property department long ago found that it was very expensive to attempt to make such vehicles. However there are many old timers still lying about on California farms and ranches. These were located and a list made.

When the call for fifteen such rigs was made, the property department went out and engaged the various farmers and ranchers who own such antiquated carryalls to take part in the picture, renting their rigs and their nags at the same time.

Because there is no stable on the First National property where the horses may be kept at night, the owners drove them to and from work, and made a curious sight as they clattered out between the great stages, while trucks and streams of motor cars pass them by.

"The Lash" comes to the ..... Theatre next ..... Mary Astor plays opposite Barthelmess while important parts are played by Marian Nixon, James Rennie and others.

BARTHELMESS COMES

Manager ..... of the Theatre announces ..... next, as the opening date for "The Lash," latest First National starring vehicle for Richard Barthelmess. The popular star is said to do the finest work of his career as Don Francisco Delfino, lover and avenger. Frank Lloyd again directs Barthelmess.

A Word About First National's Accessories

More care and study goes into the creation of First National's accessories than any other accessories in the motion picture industry. Every angle of appeal is considered. Every type and class of audience is taken into consideration. The best commercial artists paint them. They are manufactured by the Continental Litho Co., who earned the highest honors at the Advertising Council's exhibition at Chicago in October 1930.

USE MORE ACCESSORIES

Barthelmess Expert At Monte, Famous Old Card Game

Noted Gambler Hired To Teach Star of "The Lash" Fine Points Of Game

(Advance Reader)

Richard Barthelmess has become an expert at monte, a famous card game of the old West. This proficiency at the gambling game is due to the requirements of "The Lash," his current First National-Vitaphone starring vehicle, coming to the ..... Theatre on .....

In "The Lash" Barthelmess is required to play monte in the setting of the El Tigre Saloon, where some of the most dramatic incidents take place. First National secured the services of Tony Merlo to deal the cards and teach the star how to play.

Merlo was born in Yuma, Arizona, and was at one time considered the youngest gambler in the state, starting his career at the age of seventeen. Merlo is adept at dealing both monte and faro.

Monte is an old Mexican game played with forty cards. They are not designed like the regular playing cards, the figures on them representing arrows, swords and clubs.

Frank Lloyd directed "The Lash," a historical romance of early California. Mary Astor plays the feminine lead, while Marian Nixon enacts the role of Barthelmess' sister. The story is based on the popular novel by Lanier and Virginia Bartlett.

Stampeding Cattle Wreck Movie Town Making "The Lash"

Fireworks Used in Starting Cattle Upon Wild Rush Through Small Town

(Current Reader)

There isn't such a thing as a synthetic cattle stampede, even in the movies. When several thousand longhorn, bald-faced Texan steers were stampeded through the streets of a village as part of a sequence in "The Lash," Richard Barthelmess' latest picture—now at the ..... Theatre — it took fourteen cowboys the rest of the day to collect them from the hills of the Malibu Rancho, the locale of this First National production.

Director Frank Lloyd had arranged his scenes so that the cattle would not be needed again after the stampede. Neither was the town through which they charged.

Both provisions were wise ones. The steers remained miles away, and the town, built to order of somewhat flimsy materials, was almost completely demolished.

Fireworks were used to stampede the cattle, which thundered along past cameras safely perched on towers built atop steel posts. The noise of the stampede was recorded in microphones strung from overhead wires.

Mary Astor, Marian Nixon, James Rennie, Arthur Stone and other favorites support Barthelmess in this story of colorful Early California days.

Notice The Unusual Style Of Treatment In The Ads. They're Strong, Powerful And Convincing!

He loved his women — He lashed his enemies!

RICHARD
BARTHELMESS
in
THE
LASH

His follow-up hit to "Dawn Patrol".

with

MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

A FIRST NATIONAL & VITAPHONE PICTURE

Cut No. 3 Cut 20c Mat 5c

86 Lines

BARTHELMESS IN HIS ELEMENT IN FIERY "LASH"

Romance of Dangerous Days In Old California Gives Star Great Latitude

"The Lash," the First National production starring Richard Barthelmess, now showing at the ..... Theatre, gives more latitude to the star for the expression of his many-sided personality than any other picture of his spectacular career.

He is seen as a galloping vaquero, a fiery lover and the avenger of his people, who are being oppressed by the swarm of desperadoes, who flocked to California after Mexico ceded it to the United States.

The manly star has the opportunity to be a later, and even more engaging, Robin Hood—ranging with his merrymen, not the haunted shades of Sherwood Forest, but the glamorous hills and dales of Golden California.

His love-making is natural—and why not—since the ladies that are his inamoritas are Mary Astor, as his sweetheart and Marian Nixon as his sister—not to forget Barbara Bedford—as a Mexican dancer. Then there is a crowd of gentlemen who would make any roving band of roughnecks—for that is what Don Francisco makes of them—content. They are James Rennie, Fred Kohler, Robert Edeson, Arthur Stone, and Erville Alderson. And as his director he had Frank Lloyd who has been responsible—not leaving Dick out, of course—for so many of the Barthelmess screen hits. Don't miss "The Lash."

LAUGHTER OF THE STARS

One inch of joy surmounts of grief a span
Because to laugh is proper to the man.
—RABELAIS, 1495-1553.

RICHARD BARTHELMESS
(Current Story)

Laughter is never so moving as when we in some way associate it with past tragedy—this is why the laughter of Dick Barthelmess has a character all its own. He is remembered in a long line of romances beginning with ones like "Broken Blossoms" and "Tol'able David" and climbing the heights in such plays as "The Dawn Patrol" and the fighting romance of "The Lash," the First National picture, starring him, now at the ..... Theatre.

It was not long after Dick's graduation from Trinity College, Hartford, that Nazimova, who knew, recognized the magnetic power of the personality which has won him a unique place among stars. His impersonations are always convincing and suffused with actuality—the characters he portrays all possess the courage of the smile.

The smile of Barthelmess is the smile of a man of abounding health, one who takes to life with keen vim. Whether he swims, rides, rows, fences, spars or plays tennis, he does it with relish. There is zest about his walk—his speech—and the same quality is in his laugh.

(Pick out one of the laughing stills of Barthelmess from the press and star supply at your exchange. Make a small cut of it, to use with the above story as a short feature for newspaper.—EDITOR.)

TYPE AD

Richard Barthelmess Scores Again!

For years Richard Barthelmess has been the most popular male star on the screen. For years he has given to the public of ..... one big hit after another. You saw him as the romantic hero of "Son of the Gods." You thrilled to his characterization as the daredevil war ace in "The Dawn Patrol." And now

RICHARD
BARTHELMESS

enacts the most colorful story of his entire career.

"THE LASH"

Combining the vivid action of the "silent" days with the life-like dialogue of the talkies. A story full of fire . . . full of hate . . . full of love. With all these important names in the supporting cast.

MARY ASTOR — MARIAN NIXON
FRED KOHLER — JAMES RENNIE
Directed by Frank Lloyd

A FIRST NATIONAL & VITAPHONE PICTURE

Begins Today

One Week Only

METROPOLITAN

TALKING TRAILERS TALK—

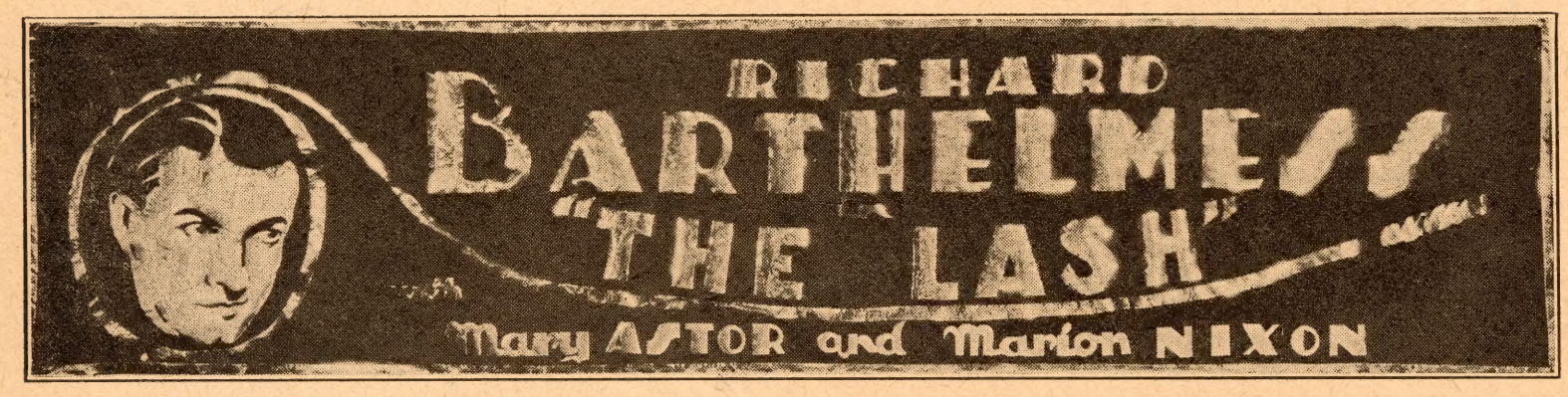
USE "THE LASH" TRAILER EARLY AND OFTEN

LAND OF LOVE AND HIGH ADVENTURE IN "THE LASH"

Barthelmess Film Laid In Glamorous California

Richard Barthelmess is now to be seen at the ..... Theatre in "The Lash," latest First National production, a story of the dangerous days following the ceding of California to the United States. The star plays the part of a Spanish youth who takes up the cause of his father and sister, as well as that of all his people, against the desperadoes who are endangering their happiness and threatening to take from them all they hold dear. There is a lovely lady whose heart is in the keeping of the hero. Mary Astor plays the part, and his sister is portrayed by Marian Nixon. A Mexican dancer who for a time stirs his hot blood is done by Barbara Bedford. The men who take part in this romantic drama are James Rennie, Fred Kohler, Robert Edeson, Arthur Stone, and Erville Alderson. Frank Lloyd, responsible for so many Barthelmess successes, directed.

BLAZING BANNER OF SILVER AND GOLD



Ready to hang under your marquee or across the front of your theatre. Made up of weather-proof material. Head of Barthelmess in silver, his name in gold, title in silver, Mary Astor and Marian Nixon in silver. The background is a velvet-like, weather-proof composition in blue. The decoration is in brilliant "metallite." Size 3 feet by 12 feet.

METALLITE SIGN CO.
385 HALSEY STREET
NEWARK, N. J.
$10.00 each Post Paid.

Are You Taking Advantage Of First National's Sliding Scale Of Accessory Prices.

WE ALL KNOW THOSE FIRE-FLASHING EYES

Come out and give yourself up

—WANTED—

El Puma — The Bandit

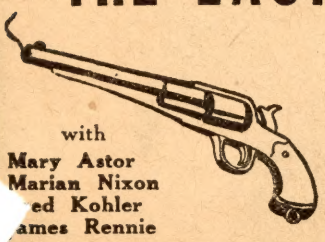
By the sheriff for your desperate deeds. By fair damsels for the kisses you stole. By all who loved you in the "Dawn Patrol" and who want to see you again!

RICHARD

BARTHELMESS

in his most colorful of all his brilliant successes.

THE LASH



with
Mary Astor
Marian Nixon
ed Kohler
ames Rennie

A FIRST NATIONAL & VITAPHONE HIT

Cut No. 1 Cut 20c Mat 5c

AN INTERVIEW ON DIALOGUE WITH BRADLEY KING AT FIRST NATIONAL STUDIOS

Miss King Wrote Screen Adaptation of the Famous Bartlett Novel "The Lash" in Which Dick Barthelmess Stars

By JOSEPH HENRY STEELE

This feature is of great public appeal because of the position of distinction Miss King holds in the talking picture world.

The setting is Miss King's office at First National-Vitaphone studios. It is a comfortable room furnished with overstuffed chairs, mahogany desk and a typewriter. On the walls hang autographed pictures of Richard Barthelmess, Marian Nixon and other stars. The desk is littered with blank and typewritten sheets. A set of books includes "Adios," the novel by Lanier and Virginia Stivers Bartlett which she is adapting to the screen as "The Lash," a Barthelmess vehicle.

Myself: (hereafter known as M) Sorry to bother you, Miss King. I suppose you don't mind giving me a half hour of your time?

Miss King: Oh no, not at all! I haven't anything to do but write five thousand words today and figure out an important situation.

M: (Not at all fazed by Miss K's good-humored sarcasm, and at once digging in with reportorial tenacity.) Well, that's swell. This is going to be a dialogue on dialogue. Do you think you can discuss the subject?

Miss K: You never can tell. Having only written dialogue for about ten pictures in the last two years I may not be able to tell you much. I dont imagine I can tell you much anyway.

M: Which latter remark is not necessary or called for. My purpose is to acquaint the public with the secret of success in screen writing. I, of course, know something about it.

Miss K: You don't say! Have you written any screen stories?

M: Well—er—no, not exactly. That is—I haven't sold any yet. But, you know, having been around a bit I feel that I know something about it.

Miss K: Yes, I think I understand. We have already spent fifteen minutes of the half hour. What else do you want to know about dialogue?

M: Has dialogue writing made screen writing more difficult?

Miss K: Well, it hasn't made it any easier. More work, more time and more thought are required. Shall I elucidate, or have you already got the answer?

M: This is an interview with you, you know. It isn't my opinion that a breathless public awaits.

Miss K: Oh, I'm sorry. I got the wrong impression. I thought you were the subject of this harangue—pardon, I mean interview.

M: The point, Miss King, the point. Tempus fugits, you know, as literary people say.

Miss K: Well, where we used to finish with a scene by simply describing and prescribing the action and mood we now have to put words into the mouths of the characters. Inasmuch as we deal with all manner of characters it becomes necessary to give considerable thought to those characters, their backgrounds, their purposes and motivations. Today it may be a gunman or a chorus girl, tomorrow it may be a romantic Spanish bandit such as Mr. Barthelmess is going to do in "The Lash," or a society drama with high-sounding language. To get within the character of any type of person is not an easy matter and requires study and preparation.

M: Do you see any radical change in the future of dialogue on the screen?

Miss K: I think in the future dialogue will be less and less stressed, and action or motion—plus its attendant pantomime—accentuated. In other words, dialogue will not be the last resort of the screen story teller. The writer or director will contrive to tell his story in a motion picture fashion rather than to be dependent on a spoken line. The dialogue that will be used will only be such dialogue as is indispensable. Let me elucidate. In real life we do not live our days by constantly chattering and talking. We say only those things which are important. Those things that are spoken which are not important have no bearing on our lives. A man goes home to his wife. They greet each other. He tells her some amusing or interesting experience he has had. She, in turn, tells him some. Suddenly—maybe hours after long, meaningless conversation—she says something that has a direct bearing on their own lives. He resents it, words are exchanged, and a separation follows. That portion of the dialogue is drama and only that portion is interesting to a potential audience. We must learn to cut down our dialogue to the very meat, and just because we have several characters in a room it is not essential that they start gabbing and muttering a lot of nothings. If such dialogue is necessary then that scene is not necessary and should be taken out.

M: Phew! I'm glad that's over, Miss King. Do you mind if I remark that you said a mouthful?

Miss K: Help yourself. Express yourself in your own quaint way.

M: One more question. In adapting a stage play to the screen do you find the stage dialogue easy to translate into screen terms?

Miss K: Of course, it's easy. If it was well written in the original, why shouldn't it be easy and logical on the screen? The only difference is that there must be considerable pruning. A two or three hour play must be cut down to one to one and half hours. Cutting that down is not a simple matter. It means eliminating dialogue-scenes and adding motion picture scenes which every picture must have. If a character on the stage rushes in and says 'Billy just shot a man!' we take his word for it, but on the screen we must be shown the actual episode. That necessity uses up footage and therefore less of the stage dialogue.

M: In adapting a novel like "Adios" to the screen what is the first step you take?

Miss K: Dialogue has not made any radical difference in screen writing. The first step is to synopsize those portions of the story we wish to retain. This is agreed upon by Mr. Barthelmess and the director, Mr. Lloyd. When this is done then we proceed to scenarize the outline, gradually elaborating the scenes and sequences. When that comfortable condition is achieved then the scenes are dialogued. The characters are there. They have been agreed upon and defined clearly. The situations are there also and what the characters say is subsequently a natural result of the situation they are in. Simple, isn't it?

M: Yes—oh, yes, of course. Very simple. Like falling off the Chrysler building. And now just one—

Miss K: And now nothing else. You have been sitting here an hour. You are retarding the wheels of progress. It's been a pleasure Mr. Steele. Come again sometime.

M: (Makes exit gracefully but not willingly. Notes expression of relief on Miss King's face. Cannot understand why she couldn't do her writing during lunch hour. Oh well, someday I'll be a writer, too.-

He dominates men with his lash — women with his love!

Don't miss

Richard Barthelmess in The LASH

with
Mary Astor—Marian Nixon
Fred Kohler—James Rennie

TODAY

STRAND

Cut No. 22 Cut 40c Mat 10c

120 Lines

LEARN TO WRITE DIALOGUE FOR THE TALKING SCREEN

New Field, Not Overcrowded, Demands Writers Who Are Able to Produce Talk That is in Character With the Role

(This story will be read by all who are trying to write, and almost everybody is trying.)

The marvelously authentic dialogue provided by Miss Bradley King, for Richard Barthelmess' latest starring vehicle, "The Lash," the First National production, now at the ..... Theatre, recalls the early days of the still new art of making pictures, when it was a common thing to hear some one in the audience say, in a stage whisper, "That isn't the way he would say that" or "That isn't what he would say."

The effect of the finest dramatic situations were lost. The least flaw in dialogue would ruin the work of the most capable actor, and make the most perfect setting seem tawdry. That day is swiftly passing. Experts in speech, and especially in the perfect rendering of dialects, are employed, and the results are gratifying.

"The Lash" was one of the most difficult pictures to properly dialogue since the period is that glamorous but disturbing days following the Mexican ceding of California to the United States. Desperadoes of all sorts flocked to the country, and Barthelmess is cast as a young Spaniard who feels called upon to avenge the wrongs of his people, and, of course, to make rather violent love, by the way.

The characters all have, or should have, the tang of the Spanish speech, and at the same time be perfectly understandable to present-day audiences, themselves made up of people of many countries and languages.

The story of "The Lash," too, is authentic, taken as it is from the novel of those California enthusiasts, Mr. and Mrs. Bartlett.

The cast includes Mary Astor, Marian Nixon, James Rennie, Barbara Bedford, Robert Edeson, Arthur Stone, Mathilde Comont and Erville Alderson. Frank Lloyd, responsible for many Barthelmess hits, directed.

LOEWS WARFIELD

DIRECTION WEST COAST THEATRES INC.

Richard Barthelmess in The LASH

with

MARY ASTOR, MARIAN NIXON
FRED KOHLER, JAMES RENNIE

A FIRST NATIONAL & VITAPHONE PICTURE

Cut No. 23 Cut 20c Mat 5c

76 Lines

BARTHELMESS AS STERN AVENGER

Wins Acclaim in First National's 'The Lash'

(Current Story)

The latent power in the personality of Richard Barthelmess has never been quite so evident as it is in his latest First National starring vehicle, "The Lash," now showing at the ..... Theatre. He is cast as a dashing young vaquero, avenger of his people's wrongs, in those dangerous days following Mexico's ceding of California to the United States.

In the supporting cast are Mary Astor, Marian Nixon, Barbara Bedford, James Rennie, Fred Kohler, Erville Alderson, Robert Edeson, Mathilde Comont and Arthur Stone. The play is an adaptation of the widely read novel of the Bartletts. Bradley King, most distinguished dialoguist of the talking screen, did the conversation. "The Lash" was directed by Frank Lloyd, a man responsible, with the star, for many sensational Barthelmess successes.

BY GREAT PEOPLE IN "THE LASH"

First National's Latest Film Gives Screen Favorite His Greatest Break

(Current Story)

If the public were asked the favorite characterization of Richard Barthelmess it is doubtful just which of his many marvelous roles would be selected as the finest. Was it in "Broken Blossoms," "Tol'able David," "Weary River," "Drag," "Son of the Gods," "The Dawn Patrol" and a score more first water stories. He is so consistently good, whatever character he portrays that it would be next to impossible to choose among the many.

Those who have seen him in "The Lash," say that it is by far the best of his career. It is a roistering, Robin Hood sort of part, it has the love-making for which the dark-eyed star is famous, but it also has the wistfulness of "Weary River" and the terrific dramatic punch of "The Dawn Patrol."

He is cast as the young Don Francisco Delfino, educated in old Mexico and returning to his native California, to find it in the hands of desperadoes. This is during the glamorous but dangerous days following Mexico's cession of the State of California to the United States. To protect the rights of his people, Don Francisco becomes a bandit, and rustles the cattle of the robbers who would take from his kin, and raises ned generally, always with an ear for a pretty senorita, a mouth for a sparkling glass, and a swirling lash or a ready blow—for who ever crosses his path. The cast includes Mary Astor, Marian Nixon, James Rennie, Barbara Bedford, Erville Alderson, Fred Kohler, Mathilde ont, Robert Edeson and Arthur Frank Lloyd directed.

A First National Hit!

Barthelmess Bandit Called "El Puma" In New Picture

(*Current Reader*)

Have you a little puma in your home?

Richard Barthelmess, First National-Vitaphone star, has a pet puma in his production of "The Lash," which is now at the ..... Theatre.

The puma was described in the novel on which "The Lash" is based by Mr. and Mrs. Bartlett, and therefore became a necessity in the film version. It had to be tame, have gentle, civilized manners, and be friendly toward motion picture people.

In "The Lash" Barthelmess plays the role of a Spanish Don who turns bandit in order to combat his people's oppressors. As a bandit he achieves renown for his courage and daring, and becomes known as "El Puma" because he has made a pet of such an animal which he caught in the mountains.

"The Lash" cast incudes Marian Nixon, Fred Kohler, James Rennie, Arthur Stone, Robert Edeson, and Mathilde Comont.

Fred Kohler, Noted Screen Villain in "The Lash"

(*Current Reader*)

Fred Kohler, perpetrator of countless screen villainies, plays the heavy role in support of Richard Barthelmess, First National-Vitaphone star, in "The Lash," which is currently running at the ..... Theatre.

Kohler was recently placed under long term contract by this studio and holds an enviable position in the screen acting world. He is one of a brilliant cast supporting Barthelmess headed by such superlative players as Mary Astor, Marian Nixon, James Rennie, Robert Edeson, Mathilde Comont, Arthur Stone, Barbara Bedford, Pedro Leon, Tony Merlo, Erville Alderson and many others.

"The Lash" is a romantic drama of early California made against authentic and picturesque settings. Frank Lloyd directed it from the script and dialogue by Bradley King. The original novel is from the pen of Lanier and Virginia Stivers Bartlett.

Bradley King Screen Adaptor Of "The Lash"

(*Current Reader*)

Bradley King did the adaptation and dialogue for "The Lash," the First National-Vitaphone production starring Richard Barthelmess which is now at the ..... Theatre.

"The Lash," based on best-selling novel by the Bartletts, was transferred to the screen with all the authenticity and color of the romantic story of the California of 1850. It offers Barthelmess a picturesque role as a proud Spanish don who turns bandit in order to combat his people's oppressors.

Bradley King has achieved especial success as a writer for Barthelmess, having done the screen versions of such productions as "Weary River," "Drag," "Young Nowheres" and "Son of the Gods."

Frank Lloyd directed the last four pictures named as well as "The Lash."

BARTHELMESS HAS SUPERB SUPPORT

Richard Barthelmess, who is now to be seen at the ..... Theatre in "The Lash," latest First National production, has the greatest fighting romance of his career, and the finest cast, including Mary Astor, Marian Nixon, James Rennie, Barbara Bedford, Fred Kohler, Erville Alderson, Robert Edeson, Arthur Stone and Mathilde Comont. Frank Lloyd directed.

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Dick as You've Always Wanted to See Him!

RICHARD BARTHELMESS IN THE LASH

A FIRST NATIONAL & VITAPHONE PICTURE

with
MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

Which is the stronger bond—when a soul yearns for romance or a conscience cries for vengeance? Overnight, Fate makes a man of a boy — sends him fighting against a relentless enemy — makes him forget an oath of love to fulfill an oath of vengeance!

Follow him on the trail that leads to thrill-packed adventure — and ends with a maiden's kiss!

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